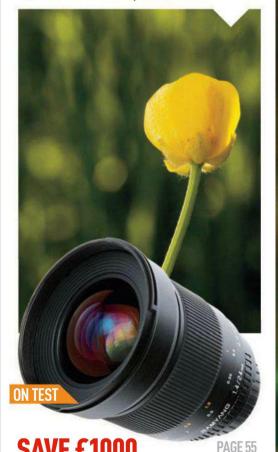
NEWS: LEICA IN CSC LAUNCH U-TURN PENTAX X-5 ON TEST amateur Saturday 27 October 2012

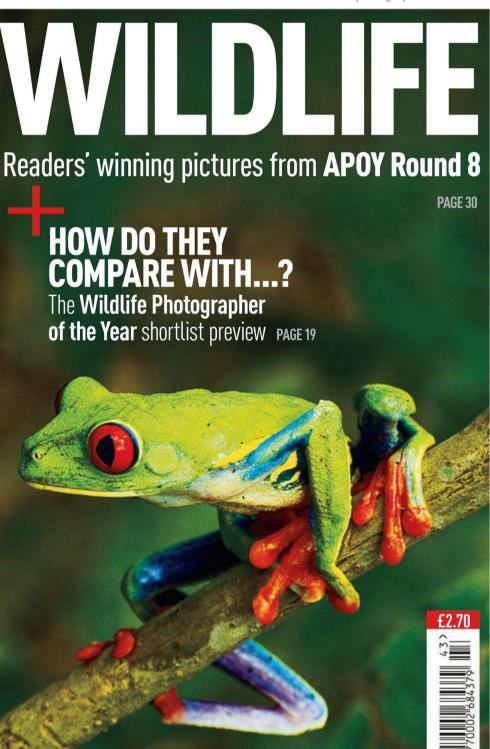
www.amateurphotographer.co.uk

HOW TO MASTER DEPTH OF FIELD

- Focal lengths compared
- Avoiding chromatic fringing
- Good bokeh, bad bokeh



SAVE £1000 Samyang 24mm f/1.4 Manual focus, super value



Your EOS **adventure** starts here

Purchase one of the following EOS cameras and claim a free Photography Experience voucher plus four photography DVDs for you to enjoy.

you can





EOS 6000



EOS 650D



EOS 60D



Stop snapping, start shooting canon.co.uk/eosexperience

Contents

Amateur Photographer For everyone who loves photography

WHILE we continue to wait for the outcome of the Ricoh's buyout of Pentax, we now also have to contemplate what Sony's acquisition of a huge slice of Olympus will mean for photographers. It is reasonably clear how Ricoh's high-end compact cameras and the GXR could slot between Pentax's entry compacts and its DSLRs to make a more complete range by the pairing. Sony and Olympus, however, are positioned somewhat more in competition than in complement. We should be pleased that Sony is demonstrating its commitment to the camera market, and that Olympus will have a way out of its financial difficulties – but what the industry needs above anything else is more camera companies, not for two to become one.

The joint statement spoke of economies of scale in the procurement and manufacture of components, and a sharing of technologies that would improve the position of each brand. Sony needs Zuiko's magic with its NEX lenses, and Olympus could do with a Bionz boost for its AF and processing speeds. I just hope we can keep the distinct characteristics of each brand, and that Alpha and Pen don't homogenise into soulless Slympus efficiency. Sony managed it eventually

Damien Demolder Editor

NEWS, VIEWS & REVIEWS 5 NEWS

Leica CSC controversy – AP defends story; Pentax slashes price of 645D; Olympus hints at lower prices after Sony tie-up; Hasselblad: How we beat leaks

10 REVIEW

The latest books, exhibitions and websites

90 THE FINAL FRAME

As artists, we should recognise that our ideas don't always work, and explore new ones, says Roger Hicks

TECHNIQUE 14 PHOTO INSIGHT

Cathal McNaughton explains how he took his dramatic image of a rioter clashing with riot police at an Orange Order Parade in Northern Ireland

TESTS & TECHNICAL

43 TESTBENCH

SRB Griturn ND filter and FxHome PhotoKey 5 green screen

45 HOW TO... USE SHALLOW DEPTH OF FIELD

Opening an aperture to its widest extent achieves more than just fast shutter speeds. Richard Sibley describe some of the creative uses for a very shallow depth of field



P50 Pentax's latest bridge camera reviewed

manage it again.



50 PENTAX X-5

with Dynax, and I hope it can

Pentax's new X-5 bridge camera features a wide 22-580mm lens that benefits from the company's unique sensor-shift shake-reduction system. Tim Coleman tests it

52 ASK AP

Our experts answer your questions

55 SAMYANG 24MM F/1.4 ED AS UMC

Tim Coleman finds out if the optical quality of the manualfocus Samyang 24mm f/1.4 lens can match comparable own-brand versions costing three times the price

60 CYBERLINK PHOTODIRECTOR 4

Sleek, straightforward and affordable, Cyberlink's PhotoDirector 4 could offer Adobe Photoshop Lightroom some healthy competition. Richard Sibley puts it to the test

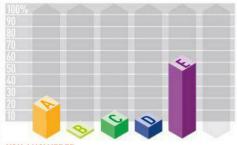
YOUR WORDS & PICTURES 12 LETTERS

AP readers speak out on the week's issues

THE AP READERS' POLL

IN AP 6 OCTOBER WE ASKED...

Have you seen the pictures of Kate?



YOU ANSWERED

100 / IIIO II EI IED III	
A Yes, online	23%
B Yes, in print	1%
C No, but I'd like to	10%
D No, I'd not know how	9%
E No, I wouldn't look if they were in front of me	57%

THIS WEEK WE ASK...

Is the Sony investment in Olympus a good thing?

VOTE ONLINE www.amateurphotographer.co.uk

13 BACKCHAT

AP reader Stephen Brown on wasting money on fancy gear

30 APOY ROUND 8

The top 30 images for the Wildlife at Home or Abroad round

40 APPRAISAL

Words of wisdom and constructive advice

FEATURES19 WILDLIFE WONDERS

In the 47 years since its launch, the Wildlife Photographer of the Year competition has gone from strength to strength. Jon Severs reveals some of the top images

27 MISS ACLAND'S ENDEAVOURS

Jon Stapley takes a look at a new of images by colour-photography pioneer Sarah Angelina Acland

36 ICONS OF PHOTOGRAHY

Gered Mankowitz initially felt his first 1967 photo session with Jimi Hendrix was a failure. Now one of the images he shot is an iconic rock portrait, writes David Clark



HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU AP Editorial Telephone: 0203 148 4138 Fax 0203 148 8123 Email amateurphotographer@ipcmedia.com AP Advertising Telephone: 0203 148 2516 Email mark_rankine@ipcmedia.com AP Subscriptions Telephone: 0844 848 0848 Email ipcsubs@quadrantsubs.com AP test reports Telephone: 01707 273 773 www.testreports.co.uk/photography/ap

PENTAX /



Interest free



The Perfect Outdoor SLR

Weather resistant body ● 16 MP CMOS sensor In body Shake Reduction system • Full HD Video Sensitivity up to ISO 25600 ● 6 frames/sec Optical finder with nearly 100% field of view Sporty, functional design

FREE Waterproof O-RC1 remote, **FREE** Pentax Bag **FREE** Luxury Pentax Neck Strap







PENTAX

Pentax K30 Body Only

or pay £24.95 per month

Pentax K30 18-55mm WR Kit Our Price £579.00

K30 18-55 + 50-200 WR Twin Kit Our Price £709.00

or £29.54 p/m

K30 18-135mm WR Kit Our Price £829.00







PENTAX (-55 II

As the flagship model of the K series, the K-5 II boasts many advanced functions and user-friendly features, including a newly developed AF sensor assuring a broader AF working EV range.

- New SAFOX X AF module
- 16.3 Megapixel stabilized CMOS sensor
 CMOS-shift Shake Reduction
- Weatherproof body
- Sensitivity range: ISO 80 to 51 200
- 7 fps high-speed continuous shooting
- Live View on a 3" LCD monitor
- Video recording in Full HD format

K5-II Body Only Our Price £799.00

K5-II 18-55 WR Lens Kit Our Price £869.00

or pay £36.20 per month

or pay £33.29 per month

K5-II 18-55 + 50-200 Twin Kit Our Price £1,019.00

or pay £42.45 per month

K5-II 18-135 Lens Kit Our Price £1,119.00

or pay £46.62 per month

K5-IIs SLR Camera Body Our Price £949.00

or pay £39.54 per month

easily spread the cost of your purchase

Get an instant decision Your order shipped FAST Pay just 10% deposit today



Powered by

finance available

Get credit at the checkout Get the goods you want NOW Paperless application



cliftoncameras.co.uk

email: sales@cliftoncameras.co.uk

28 Parsonage Street Dursley Gloucestershire GL114AA

tel: 01453 548 128

OPENING HOURS MON- SAT 10AM - 5:30PM

APPEUS All the windows were covered to looked by the windows which were cove

News | Analysis | Comment | PhotoDiary 27/10/12



Hasselblad goes undercover, page 6

Interview controversy • GSC climbdown • AP defends story

EICA IN MIRRORLESS CAMERA DENIAL

AMATEUR Photographer and the British Journal of Photography have hit back at a claim that they 'misrepresented' Leica's mirrorless camera plans following an interview last year.

In a joint interview with AP and BJP in June 2011, Leica CEO Alfred Schopf and chairman Dr Andreas Kaufmann revealed plans to announce a compact system camera (CSC) at photokina 2012 in a bid to compete with the likes of Panasonic, Olympus, Sony and Samsung.

Details were scant, but the camera would feature an imaging sensor at least as large as APS-C size, said Schopf, who indicated that he saw a market for a Leica camera aimed at the consumer.

'We are looking into that... it's more than an idea... You will see something at the next photokina,' Schopf told AP's Chris Cheesman and BJP's Olivier Laurent at a hotel in Paris.

However, in May 2012, Kaufmann and Schopf were tight-lipped, steering journalists away from a consumer CSC. instead stressing that the 'M family' was very high on the agenda.

Then at last month's photokina, Leica unveiled the M-E - a full-frame 'entrylevel' version of the M9 rangefinder, costing £3,900.

Speaking at the German trade show, the company's head of product management Stefan Daniel appeared to rule out any prospect of Leica ever launching a '£1,000' CSC.

However, in a recent report by the website Leica News and Rumors, published



Leica unveiled the £3,900 M-E at photokina 2012 in Cologne, Germany, last month

on 4 October 2012, Leica denies that bosses ever suggested they were planning a consumer-level CSC.

In the Leica News and Rumors article, Daniel – who was not present at the 2011 AP and BJP interview - is quoted as saying: 'We're not happy about the interview that started that rumour.

We feel that it rather misrepresented what was said. However, we know that there is a gap between the X2 and the M, both in terms of pricing and features. We do not comment on possible future products.

Responding to the allegation, AP and BJP issued a joint statement, which read: 'BJP and AP stand by their reporting of comments made by Leica representatives during a wide-ranging interview with UK

journalists in Paris in June 2011.

'The magazines absolutely refute any suggestion that Leica's stated intentions at that time were misrepresented.'

Leica CEO Alfred Schopf is quoted as telling Leica News and Rumors: 'What was asked was whether Leica was going to make cameras with live view. We've given the answer with the Leica X2 and the Leica M.

The article continues with a blow-byblow account of how the 'mirrorless system camera rumour started'.

At the time of writing, Leica had yet to respond to a request for comment on the Leica News and Rumors article.

Other members of the UK photographic press were present at the 2011 interview.

poised to debut the H5D. The mediumformat camera boasts a new engine, plus features such as improved weatherproofing and larger buttons, according to the company. A new 24mm H-system lens aims to deliver the 35mm viewing-angle equivalent of a 17mm optic. The H5D is due out in December, priced from £12,295 excluding VAT.

Leica has announced three new S-system lenses: a 24mm f/3.5 Super-Elmar-S Asph (due in November, priced £5,330; the 120mm TS-APO-Elmar-S f/5.6 Asph tilt/shift lens (due in January 2013, costing £4,920); and the Elpro-S 180, a close-up lens designed to extend the working range of the Leica 180mm f/3.5 APO-Elmar-S optic (due out now, priced £800). The latter is claimed to produce a reduced close-focus distance of 1.1m.

LEICA TO DEBUT V-LUX 4

LEICA is set to release the V-Lux 4, a bridge camera incorporating a 25-600mm [35mm equivalent] lens claimed to deliver f/2.8 throughout the zoom range

Due out in November, priced £690, the 12.1-million-pixel (effective) model features a top equivalent ISO of 6400 and full HD video (1920x1080 pixels), plus a stereo microphone.

Also on board is a 1.4-million-dotresolution EVF with dioptre correction,

plus a 3in, 460,000-dot LCD screen that can be rotated to aid composition.

Also included are a top shutter speed of 1/4000sec and scene modes such as HDR and sunset.

The V-Lux 4 kit will include Adobe Photoshop Lightroom 4 software.





Do you have a story?

Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateurphotographer @ipcmedia.com

APNews

A week of photographic opportunity

Wednesday 24 October

EXHIBITION The Glen – Autumn and Winter in Wild Cairngorm by Joe Cornish, ends today at Joe Cornish Galleries, Northallerton DL6 1NA. Tel: 01609 777 404. Visit www.joecornishgallery.co.uk. DON'T MISS Calumet Open Day, demos and advice (10am-4pm) at Calumet, Glasgow G20 7LU. Tel: 0141 353 0875. Visit www.calumetphoto.co.uk.

Thursday 25 October

EXHIBITION Prix Pictet: Power (shortlisted entries from the Prix Pictet competition), until 28 October at Saatchi Gallery, London SW3 4SQ. Visit www.saatchi-gallery.co.uk. **EXHIBITION** London in Character by Jean-Francois Rodrigues, until 4 November at Marika Rose Gallery, Chicchi Art Lounge, London E3 5ES. Visit www.chicchi.co.uk.

Friday 26 October

EXHIBITION Other Spaces by Jo Longhurst (portraits of gymnasts), until 26 January 2013 at Ffotogallery, Penarth CF64 3DH. Tel: 029 2070 8870. Visit www.ffotogallery.org. **DON'T MISS** Brighton Photo Biennial features free exhibitions in the East Sussex seaside town, until 4 November. Visit www.bpb.org.uk.

Saturday 27 October

EXHIBITION Thursdays By The Sea by Marcus Doyle, until 2 January 2013 at Margaret Street Gallery, London W1W 8SW. Tel: 0207 323 0140. Visit www.margaretstreetgallery.com. **EXHIBITION** Fading Light: A Portrait of British Centenarians by Chris Steele-Perkins, until 23 November at University Gallery, Northumbria University, Newcastle upon Tyne NE1 8ST. Tel: 0191 227 4424. Visit www.universitygallery.co.uk.

Sunday 28 October

DON'T MISS Affordable Art Fair at Battersea Evolution, Battersea Park, London SW11 4NJ. Visit affordableartfair.com/battersea. **EXHIBITION** Cecil Beaton: Theatre of War, until 1 January 2013 at Imperial War Museum, London SE1 6HZ. Visit www.iwm.org.uk.

Monday 29 October

EXHIBITION Astronomy Photographer of the Year, until February 2013 at Royal Observatory Greenwich, London SE10 9NF. Tel: 0208 858 4422. Visit www.rmg.co.uk/astrophoto. **DON'T MISS** Masterclass: Camera-Less Photography with Paul Kenny (10.30am-5pm, costs £60) at Open Eye Gallery, Liverpool L3 1BP. Tel: 0151 236 6768. Visit www.openeye.org.uk.



Tuesday 30 October LATEST AP ON SALE

EXHIBITION Edouard Baldus and The Modern Landscape (1850s salt prints), until 9 November at James Hyman, London W1S 3PL. Tel: 0207 494 3857. Visit www.jameshymangallery.com. **EXHIBITION** British Wildlife Photography Exhibition, until 24 February 2013 at Horniman Museum & Gardens, London SE23 3PQ. Tel: 0208 699 1872. Visit www.horniman.ac.uk. Communication on a need-to-know basis

HASSELBLAD: HOW WE BEAT LEAKS



Alessandrini (right) shows the Lunar to

AP's Richard Sibley at photokina 2012

LAST month, Swedish camera maker Hasselblad caught most of the photographic industry off-guard when it unveiled a plan to launch its Lunar compact system camera.

Unlike many camera launches of recent years, the firm was able to keep the launch completely leak-free.

Hasselblad's business development manager Luca Alessandrini has revealed how the Lunar – which is being developed in partnership with Sony – was kept firmly under wraps.

Alessandrini told AP's Chris Cheesman that the firm was able to keep the news secret thanks to a small team and covert operations surrounding the project.

Hasselblad's new-design offices in Italy were put into near-lockdown and it seems all communications regarding Lunar were on a strictly need-to-know basis

'There was nothing on the [door] bell,' said Alessandrini.

'All the windows were covered. It looked like a warehouse.

'We didn't give out anything, we didn't print out anything at our office and we used the codename "Pink".

Alessandrini said printing of all literature shown at photokina was carried out inhouse, with nothing leaving the office.

'We were transporting things [in and out], not in Hasselblad boxes but in [plain] cardboard ones.

'We couldn't send any pictures or mention the project in emails.

'No mobile phones were allowed during meetings... We signed NDAs [non-disclosure agreements] everywhere.'

Four teams were involved in the secret project worldwide - in Denmark, Sweden, Italy and Japan.



LEICA LAUNCHES PAUL SMITH X2

LEICA has launched a special Paul Smith edition of its X2, featuring body colours chosen by the British designer in a limited edition of 1,500 units.

Features include an orange top-plate, yellow base plate and a hand-drawn, engraved, light bulb 'doodle', designed to draw attention to the pop-up flash.

The camera sports a racing greencoloured leather finish.

Up to 80 of the cameras were expected to reach the UK this month, priced £2,000.

UK PHOTO MARKET SEES 10% DIP SINCE LAST YEAR

THE UK's digital camera market fell 10% in value from January to August compared to the same eight months the previous year, new figures reveal

'2012 is a challenging year for the imaging sector,' reports GfK Retail and Technology UK in its latest newsletter.

'The total value of the digital camera market was down 10% in value and 16%

Compact cameras continued to take the biggest hit, with sales of models featuring a zoom of less than 10x plunging 36% in revenue terms.

However, the demand for 'superzoom' compacts rose nearly 50% over the same period, compared to 2011.

DSLR sales remained flat over the period, according to GfK.



THOUSANDS KNOCKED OFF 645D

PENTAX has knocked £3,000 off the kit price of its 645D medium-format DSLR since the camera was launched in the UK less than two years ago.

The 645D body is now £6,299.99, while the 645D with a 55mm lens costs £6,999.99.

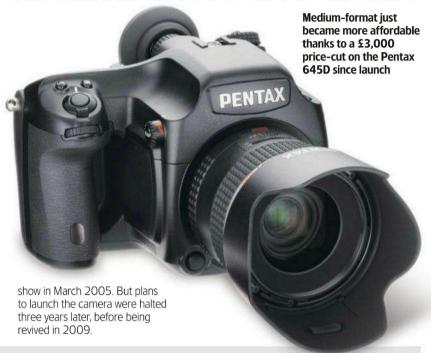
When it went on sale in the UK in December 2010, the 645D cost £8,999.99 body only, and £9,999.99 with a 55mm lens.

'There's never been a better time to buy,' said Pentax Ricoh Imaging UK's product co-ordinator Stephen Sanderson in an email.

Asked to explain the massive price drop, a company spokesperson said: "We want to offer customers quality products at competitive market prices.

'The price reduction for the 645D medium-format camera reflects this ethos. The new price offers tremendous value for money.'

Plans to launch the 645D were first unveiled at Tokyo's Photo Imaging Expo



OLYMPUS HINTS AT LOWER PRICES

THE OLYMPUS tie-up with Sony is set to boost the product and price competitiveness of the firms' cameras.

Olympus president Hiroyuki Sasa said the 'mutual supply of key components' will 'strengthen the competitiveness of product/price'.

Sasa made the comments at a meeting in Tokyo, three days after Olympus announced its alliance with Sony in a £400m deal.

Meanwhile, Olympus plans to plough on with its focus on mirrorless interchangeable-lens cameras and 'high-end' compacts, in accordance with a previously announced restructure of its imaging business.

Outlining details of the business and capital alliance, Sasa added in a presentation: 'By combining the two **OLYMPUS**

Your Vision, Our Future

companies' strengths through an alliance in the medical and digital camera businesses, we aim to enhance the corporate value of each company.'

Olympus has announced plans to step up imaging production in China, cut staff costs and focus on interchangeable lenses, while outsourcing assembly.

Speaking before the tie-up announcement, Sasa said Olympus will 'increase product profitability by regularly introducing unique, high-value-added compact cameras, unmatched by competitors...'

In an interview published in the firm's annual report, Sasa added: 'For instance, we will increase productivity by introducing the latest production technologies at the Shenzhen plant in China, focus production on high-value-added lens barrels and interchangeable lenses, and actively utilise outside production in assembly processes, in which it is generally difficult to create added value.'

Sasa – who was elected president in April – added: 'Furthermore, by fiscal [year] 2015 we will achieve an improvement of eight percentage points in the SG&A [selling, general & administrative expenses] ratio in the Imaging Business, through selection and concentration of advertising investment and personnel optimisation in Japan and overeas.'



a story? Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateurphotographer @ipcmedia.com

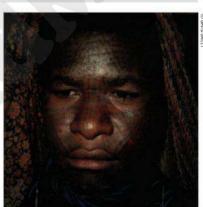
BAILEY REVEALS HIDDEN POLAROIDS

A BOX of Polaroid photos shot by famed photographer David Bailey in the 1970s has been revealed for a new exhibition.

'In '74 I photographed the cannibals in New Guinea,' explained Bailey. They treated me okay but they didn't make you feel relaxed... '

The exhibition runs until 3 November at the Daniel Blau gallery, 51 Hoxton Square, London N1 6PB.





APNews



The autumn is 'without doubt the best season for artistic and pleasing lighting effects', declared AP this week in 1928. This contrasts with the summer months when 'the monotony of greens calls for special care in lighting if one wishes to secure a really pictorial rendering'. 'In autumn, however, when the leaves change colour, the amateur has a better chance of rendering the differences in the shades, modern self-screen or non-filter plates and films often recording them even when no filter is used on the lens. Even when the main object is architecture, and when little or no foliage is included in a scene, one may in autumn get the most pleasing lighting effects, because of a lower sun even at midday.'

- Photographers can try out the latest DSLRs and CSCs at the LCE Digital Photo & Optics Show in Southampton on Sunday 2 December. Organised by the London Camera Exchange, the free event promises expert advice, demonstrations and the chance to win a Canon PowerShot G12. The event takes place at The Novotel Hotel, 1 West Quay Road, Southampton S015 1RA. Tel: 023 8033 5363.
- Classic Leica cameras are on show in London from 21-24 October before being shipped to Hong Kong for an auction. **Auctioneers Bonhams** has put more than 250 lots on display at its base in Knightsbridge, London SW7 1HH. The Hong Kong auction will take place on 23 November
- Dallas TV star Larry Hagman has backed a project that helps budding young photographers in the US city. Speaking at a Dallas library, Hagman – who plays the TV character JR Ewing - lent his support to two local photography organisations, reported dallasnews.com.



\$7,300 raised for charity

USAIN BOLT NIKON D4 SOLD ON EBAY

A SIGNED Nikon D4 DSLR used by Olympic gold medallist Usain Bolt has been sold to raise money for cancer research.

The camera fetched \$7,300 on online auction site eBay. But this was thousands of dollars less than was hoped because the original auction web page breached eBay guidelines and had to be taken down.

Bolt borrowed the camera from press photographer Jimmy Wixtröm shortly after winning the 200m Olympic final during the summer.

The resulting images of Bolt clutching the D4 - and the pictures he shot of fellow athletes – were splashed across TV, websites and newspapers worldwide.

'After he was done taking the photos. Bolt carved his name on the camera with a screwdriver - and thus made it unique,' read a description of the item on eBay.

Wixtröm works for Swedish newspaper Aftonbladet, which sold the camera.

The online auction had attracted a bid of more than \$11,600 before it was pulled after intervention from eBay.

Wixtröm said the original link was removed because eBay bans the mention of charities 'other than their own'.

The sale was relaunched with all references to the charity removed - but failed to reach its previous highest bid.

Part of the funds raised were also due to go to Bolt's own foundation in Jamaica. which encourages children to seek education.

The lot – said to show 'cosmetic' signs of wear came with a framed 50x70cm print.

CLUBNEWS

HAMPSTEAD PHOTOGRAPHIC SOCIETY

The society holds its 75th anniversary exhibition until 4 November at Swiss Cottage Library, 88 Avenue Road, London NW3 3HA. Visit www. hampsteadphotosoc.org.uk.

LOWESTOFT PHOTOGRAPHIC CLUB

The club hosts its annual exhibition from 22 October-3 November at Lowestoft Library, Clapham Road South, Suffolk NR32 1DR. For details visit www.lowestoft-lpc.co.uk.



Do you have a story?

Contact Chris Cheesman Tel 0203 148 4129 Fax 0203 148 8130 amateur photographer @ipcmedia.com

'LARGEST' PHOTO EXHIBITION UNVEILED

A PHOTOGRAPHY

exhibition showcased on tens of thousands of outdoor screens across 22 countries has been hailed the largest ever.

The exhibition comprised 45 images chosen from 100,000 captured by amateur and professional photographers on 15 May, as part of a Swedish project called ADay.org.

Members of the public were tasked to document 'what really lies close to us and how photography connects us'.

A Day In The World was

simultaneously shown on 85,733 digital screens worldwide on 8 October, including the UK where it could been seen at mainline railway stations and locations such as Heathrow Airport.

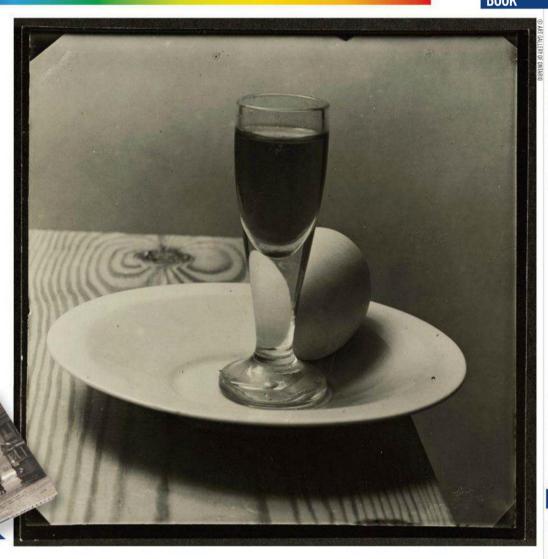
'The synchronised exhibition will kick off in the furthest eastern screen in Sydney, Australia and travel across the world until it reaches the most western in Las Vegas, USA,' said organisers, who expected more than 46 million viewers over a 48-hour period.

Evolution 2 November 1st 2012. Stagsden, England, Earth.



PReview

The latest photography books, exhibitions and websites. By Oliver Atwell



of Fighting for Freedom

By Jon Lee Anderson and Paul Watson Prestel, £35, hardback, ISBN 978-3-7913-4644-1









Josef Sudek: The Legacy of a Deeper Vision

Edited by Maia-Mari Sutnik Hirmer Verlag, £45, 288 pages, hardback, ISBN 978-3-7774-5291-3

JOSEF Sudek may not be as famous as other 20th century photographers but his photography is worthy to stand alongside that of photographic greats Cartier-Bresson, Steichen, Atget and Brassaï. In this magnificent book, the editors bring together 175 of Sudek's black & white images taken from the Art Gallery of Ontario's collection. Czech photographer Sudek, whose career stretched to some 60 years, was a solitary man who spent much of his time traversing the streets of Prague photographing the everyday oddities he encountered. His subjects included beautifully lit street views,

architecture and landscapes, but he also photographed many still lifes. Even the most ordinary items became the subjects of his lens – eggshells, vases, rope – each miraculously turned into a bizarre, constructed still life captured with geometric

What is most striking about Sudek's work is his exquisite use of natural light. Once referring to the photographic image as the 'harvest of light and shadow', his skill in perfectly balancing these two elements plays out time and time again throughout the book. A photographer who changed artistic

direction many times, Sudek embraced art movements including surrealism, cubism, and modernism, and consequently there is a strangeness and abstraction to his work. His images are, as art historian and curator Antonin Dufek writes in an accompanying essay, a perception of the world rather than a description of it. Sudek never wrote about his images, which adds to their enduring

mystique, but the few thoughts he did share say it all: 'The charm of everything is in its mystery'. Gemma Padley

BOOK



WHO better qualified to publish a book that features images of conflict, than Magnum Photos the original photojournalism agency? This latest release is an impressive volume that catalogues key conflicts and events from the past six decades. Magnum giants such as Rene Burri, Josef Koudelka, lan Berry and Steve McCurry feature amongst many others. Starting with recent conflicts such as the uprisings in Tunisia, Syria, Egypt and Libya, the book works its way back through a

history of modern conflict ending at the Hungarian Uprising in 1956. Each chapter focuses (in textbook fashion, though with images of far superior quality) on a different country and conflict. Featuring colour and b&w images from the Magnum archive and interviews with photographers that help to illuminate the pictures,

Magnum Revolution is a beautiful record of recent worldwide conflict and uprising. Gemma Padley



Shoot! Existential Photography

Until 6 January 2013. The Photographer's Gallery, 16-18 Ramillies Street, London W1F 7LW. Tel: 0207 087 9300. www.thephotographersgallery. org.uk. Open Mon-Sat 10am-6pm (Thurs until 8pm), Sun 11:30am-6pm. Admission: £5 (concessions £3)

THOUGH long-since forgotten, a popular fairground attraction that sprung up following the First World War was the photo-shooting gallery. Customers were encouraged to aim at a bullseye, which, once hit, would trigger a camera that captured them in the act of shooting. Examples of these portraits from 60 years have been collected as part of this exhibition that explores the relationship between photography and shooting.

It isn't surprising that the 'Celebrity Cabinet' section, features philosophers Jean-Paul Sartre and Simone de Beauvoir; after all, what an allure this morbid sideshow must have held for minds grappling with human nature.

Alongsid shooting-gallery photos the exhibition features multimedia installations, short films and modern photo series.



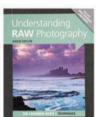
photographymad.com

PHOTOGRAPHY MAD is a blog by Pete Williams; a place for him to share the tips and tricks he's learned in his efforts to become a better photographer. Each post is concerned with a single technique, ranging from creating a vignette in Photoshop to understanding the rule of thirds. The explanations are clear and sprinkled with illustrative examples. However, there is no contents list or a category system, and the only ways to navigate are either to trawl through the posts chronologically or to use the search function. However, the site has plenty of potential.

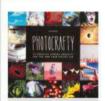
CONDENSED READING

A round-up of the latest photography books on the market









 LANDSCAPE PHOTOGRAPHY ART AND TECHNIQUES by Neil Crighton, £16.99 With plenty of similar guides on the market, this slender volume may find itself jostling with the competition. There is an impressive amount of information packed in, and it's all well written and easy to follow. Sadly, the short space means the quality of images is sometimes lacking, and layouts often feel cramped. Still, worth a look for landscape beginners.

 UNDERSTANDING RAW **PHOTOGRAPHY** by David Taylor by £14.99 Another entry into the reliable Expanded Guide series, this book aims to dispel the notion that shooting in raw is solely the province of professionals and tech-heads. David Taylor's sensible, practical advice helps ease in those who may feel intimidated by raw, and it's all well presented with plenty of visual aids. • SETTING UP A SUCCESSFUL PHOTOGRAPHY

BUSINESS by Lisa Pritchard, £12.99 Given author Lisa Pritchard's years of experience in photo agencies, it is unsurprising that this book on making it as a freelance photographer is packed with advice from people who've done it themselves. Though the text editing is a little sloppy, this is thorough guide touches on wide ranging aspects of the aspects of the business. • PHOTOCRAFTY by Sue Venables £14.95 No one in their right mind would call photography a cheap hobby; as such, it's refreshing to see a book with so many tips on how to use inexpensive materials to create great photos. The 'crafty' approach may turn off those with little interest in experimenting with scissors and glue, but the tone is fun and it's nice to see something a bit different on the shelves.

Letters

Share your views and opinions with fellow AP readers every week



Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



THE MOST SIGNIFICANT ADVANCE

It's ironic that the Royal Photographic Society has honoured Steve J Sasson with an award for inventing the digital camera just as his former employer Eastman Kodak ceases production of them (News, AP 13 October). The photo of Steve holding up his 1975 invention shows a huge instrument you could use as a battering ram. Yet amazingly, it was the forerunner of the today's tiny digital compacts. But how did a camera pioneered 37 years ago take so long to reach today's mass market? Steve's award - the Progress Medal - is given to those who have

brought about important advances in photography. In his case that's rather understating his contribution. Digital is without doubt one of, if not the most significant advances in the history of photography.

Just as Edwin Land stunned the world with the Polaroid camera. Steve J Sasson made his mark as a true visionary. When I'm strolling about with my Canon Ixus compact, I'll spare a thought for Steve's breezeblock-sized digital camera - which in 1975 would have been state-of-the-art - and without which here in 2012 we'd all still be using film.

Kevin O'Donnell. Tyne & Wear

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

PIMP MY CAMERA

With the cost of photography - be it kit, weddings and so on - rightfully at the forefront of people's mind, I read the piece on Hasselblad's entry into the CSC market with much intrigue (AP 20 October). They say that it 'borrows from the Sony NEX-7' but in reality it will be a 'pimped-up' NEX-7 featuring a host of add-ons and features that have no impact on the camera's images. The fact that I can own a camera with the same wood as fitted in a supercar does nothing for me. Luxury editions with python leather or antique gold are, in my mind, gratuitous and ethically dubious. especially the way the economy is today.

To guote: 'A camera for those who aspire to shoot with a Hasselblad'. I read it more as saving: 'A camera for those who think first of being seen shooting, rather than with the results of what they've shot'. That's not to say the image quality won't be good - but I'd rather get the same good results from the NEX-7 and keep the excess £3,000. Maybe I could use the money saved to buy a diamond studded lens hood...

William BJ Spencer, via email

I have to say that, for now at least, I completely agree with you, William -Damien Demolder, Editor

A MONUMENTAL FOLLY

The problem I have with Ivor Matanle's AP articles is that they remind me of the very many classic cameras I have owned over the past 50 years, arousing in me strong emotions of envy and covetousness. None more so than Ivor's Contax article in AP 29 September, for I was remineded of a beautiful Contax IIIa and f/1.5 Sonnar I had from Ivor in 1980. I added to this, from Ivor and other sources, until I had a godly array of Illa and Ila bodies and lenses.

Until, that is, a friend persuaded me to switch to screw-thread Leicas and lenses a monumental folly which to this day I very greatly regret, for neither cameras or lenses came close to the Contax models and their wonderful optics.

Would I love another Contax? You bet I would! Could I afford it? Sadly, no.

Harry Kitchen, Cornwall

Ivor's articles should come with a warning. I read them with my eyes shut - Damien Demolder, Editor

QUALITY VS AESTHETICS

I have always agreed with the sentiment expressed by Roger Hicks in AP 13 October

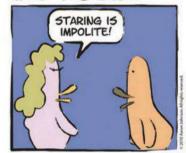
RIGHTS FOR EVERYONE

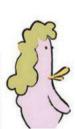
I was rather annoyed by the tone of the letters about the topless photos of the Duchess of Cambridge (Letters, AP 6 October). One correspondent said we would 'deserve' our rights only if we condemned the photographer in question, while Mick Bidewell in Backchat seems to think it's wrong to take topless pics of the duchess just because she is 'our future queen'.

Maybe the future queen should not sunbathe topless, if pictures of the fact are so damaging. As for the notion that I should have to do anything to 'deserve' my freedoms - no. My freedoms are mine because my forebears fought for them. And the idea of censorship of the press is one of the evils my forebears fought against.

The sole question about the photos is: Were they taken legally? If not, the photographer (and the publishers) should be punished. But if they were taken legally, the argument should stop there. Amateur Photographer and many of its readers are supporters of photographers' rights. Those rights are for everyone and should not be abandoned just because some images are 'tasteless'. Martin Topping, via email









that we should value the aesthetics of cameras more, and have been dismaved by the appearance of most cameras that come out of Japan - whose culture has historically prized aesthetics. However, having seen the results from my son's Sigma DP2 Merrill (to say it is not a particularly attractive camera would be an understatement), any idea that I would reject this piece of equipment on aesthetic grounds is completely overruled by the astounding quality of the files it produces. The only comparable files I have seen are from the Hasselblad of the pro who supplies the design studio I work for. I believe this camera has overturned the traditional expectations of what a digital camera can produce in the way of what may be called 'image quality'. I also look forward to hearing whether Roger Hicks will suppress his gag reflex and go out and buy one - I think I will. Ronald Thain, Inverness-shire

NO GIMMICK

Regarding Richard Sibley's reply to Mike Gosling about the Panasonic Lumix DMC-FZ200 (AskAP, AP 13 October), Richard's 'damning with faint praise' may be technically justified, but any downside is vastly outweighed, in practice, by the actual picture-taking qualities of this camera and its predecessor, the FZ150, which are excellent.

This preoccupation with sensor size prompts me to wonder whether we should ask ourselves what we really want from a



camera. The answer in many, if not most cases would probably be far less than the awesome capabilities of an expensive and heavy DSLR. I have gravitated away from a Canon EOS 60D - a great camera (even beating Nikon in one AP test!) but heavy!

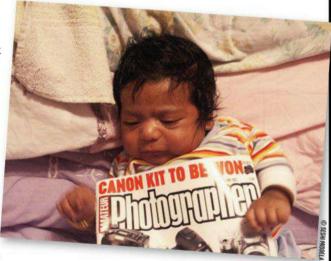
After my downsizing journey - a great story but not enough space here - I ended up with an FZ150. In many years as a photographer I have never owned a more usable camera. I soon learned to forget about the sensor size after producing A4 prints and even occasional A3s with absolutely no problem. Furthermore, the 600mm end of the lens is certainly no gimmick. It is excellent and a fraction of the cost of a separate 600mm lens for a DSLR. Perhaps Mike should look at the user reviews online. They are almost all 100% positive. Barnabas Wilson, via email

PASSING THE TORCH

My first digital camera was a Kodak EasyShare DX3700 with 3.1 million pixels and 8MB of internal memory. which I bought in 2002. After a couple of years of unhappiness. I upgraded to Minolta Dimage 7, mainly for its 5-million-pixel resolution. It had its own share of problems,

like needing to carry the battery charger everywhere, but with it I took this picture of my then monthold son and sent a couple of entries into your magazine. It was around then that I was inspired to think about the Canon EOS 1000D. But something happened, subconsciously. Photography fell by the

I really don't remember why my passion for photography suddenly disappeared perhaps my life, career and family became priorities. Now I have taken up photography as a passion again, but why? Watching the little one grow up and realising he needs a hobby has probably has driven me to it.



Maybe I want to explore, to have some adventure now that I am not getting any vounger and cannot indulge in sports or high-adrenaline activities. Maybe I cannot teach my little one sports, or encourage him to take up other activities, but I can surely direct him on the three Rs and photography. At the moment he is still learning, but it is only a matter of time before he starts composing and taking spectacular shots, if only because time is on his side. For me the lapsed time is full of wonderful memories, from the picture of the him with a copy of AP to a boy standing with a tripod.

Seshi Middela, via email

AP reader Steve Brown makes a plea for us all to try to overcome our equipment addictions

FOR THE majority of people a point-and-shoot compact or even a camera phone is their introduction to photography. A plethora of snaps posted on a social networking site fulfil a basic desire to immortalise the high points of an otherwise dull life. Holiday photos often take the form of a group either in miniature in front of some well--known tourist attraction or shot in close-up with only a tantalising glimpse of an interesting view in the background.

Most people never graduate from this form of photography and when they share it with those not involved in the action, reactions range from politely feigned interest to yawning boredom. Those who aspire to make photographs that inspire interest and admiration often feel that the only way to achieve this is to invest in equipment. Wrong! You may ask why - surely the quality of the image will be better with a more expensive camera? But to use an analogy, would you become a world-class chef simply by owning an expensive oven? Ridiculous! It takes years of training and study to become any kind of chef; very few people have the natural ability to cook anything other than average food – no amount of fancy kitchen equipment would ever change that!

So it is with photography: if you cannot compose a visual treat on a cheap, basic camera, then an expensive SLR and lenses will not make you a better photographer. The only thing you will achieve is much sharper evidence of your shortcomings!

It is an unfortunate fact of life that many men (although I'm sure some women too) become obsessed with the technical features and performance of cameras. The evidence for this is found in the myriad technical reviews of new cameras and lenses that appear on a weekly basis. Far from guaranteeing better photographs, this obsession forms a major distraction from the ultimate aim of the photographer – the production of an image that resonates with his or her audience. Hand in hand with this worship at the altar of technical advance goes a belief in the power of Photoshop to correct any faults in the original image. The reliance on image-manipulation software to produce a photograph of the highest technical quality is just an extension of the equipment fetish!

If you don't understand the basic compositional ideas of photography, don't waste your money on fancy equipment only a bad workman blames his tools! No manufacturer has yet produced a camera that can compose a photograph for you, so lay the equipment quest aside and revel in the images that can be produced with even the simplest kit. Many

beginners assume that their camera is not good enough, that being the reason for their uninspiring photographs. After spending much money on new equipment there is no change in the quality of their photographs, which I think is the point Edward Steichen was trying to make: 'None of us is as good as the simplest camera!'





PHOTO BRINGING YOU ESSENTIAL EXPERT ADVICE EVERY WEEK

Cathal McNaughton explains how he took this dramatic image of a rioter clashing with riot police at the recent Orange Order Parade in Northern Ireland

I TOOK this image during the annual Orange Order Parade on 12 July this year. The Orange Order is a Protestant organisation and every year parades are held across Northern Ireland to mark the victory of King William at the Battle of the Boyne in 1690. The image was taken in Ardoyne in north Belfast, which is a Catholic area, and people were protesting about the Orangemen who were marching by. The protests can turn violent as they did on this occasion. The riot police had to use water cannon to control the situation. I've covered the Twelfth of July parades for about 16 years now. There has been trouble at this particular interface for the past few years - it's a date I can mark in my diary where I know there is probably going to be trouble. I was there with other members of the media knowing civil unrest might occur.

For an event like this you have to get there early in the morning, at around 7am, to park your car in a safe place and get

into position before the police cordon off the roads. It was then a case of waiting to see how events would unfold during the day. There is always some sort of scuffle, but it depends whether these escalate into something more serious, like people burning cars or throwing stones, petrol bombs and other missiles.

There had been trouble leading up to the incident depicted here. Some of the protesters had hijacked a vehicle and set it on fire. This person had run up to the police line with a large rock and hurled it at the police. One of the policemen broke rank and tried to catch him. I climbed up onto a nearby wall and was balancing at the same time as photographing. I made sure I was shooting from a safe vantage point so I didn't become a target myself. Personal safety comes first when photographing an event like this - the story isn't worth putting your life in danger.

Reading the situation and the





CATHAL **MCNAUGHTON**

Award-winning Cathal McNaughton has more than ten years' experience covering conflicts and breaking news for national newspapers and international press agencies. He shares his best press photographs and reveals how he captures a subject in ways that others haven't seen

To see more images by Cathal or to book a place on one of his workshops visit www. cathalmcnaughton.com

To take part in a free street photography Masterclass with Cathal, send an email with your name. address, telephone number and a couple of sentences about your photographic interests and experience to ppicturedeskid ipcmedia.com

atmosphere is paramount. You always have to be alert and aware of what's going on. Lines can move and areas where you could stand before are suddenly unsafe. You can feel the tension in the air. It's a bit like when there is a thunderstorm coming - you can sense the atmosphere changing. It's a strange feeling.

There is no right or wrong place to stand you have to judge each situation as you encounter it. Common sense comes into play as, for example, you want to avoid being isolated among the demonstrators. There used to be a sort of unwritten code of conduct among rioters in Northern Ireland and across the world in general towards the media. Pressmen and women would be seen as a no-go target, but this has gone out of the window and the press have become legitimate targets. It is more dangerous [to photograph in certain areas] now

You can't have any preconceived notions

about the kind of pictures you might take. Sometimes you will be waiting for hours and nothing will happen, but action can flare up very quickly and be over in a matter of seconds. All you can do is be ready for whatever unfolds.

I'll generally have two cameras with me - one with a 70-200mm lens and the other with a wider lens, maybe a 16-35mm or a 24-70mm lens. I used a Canon EOS-1D Mark IV for this shot. There is a lot of running around so you can't carry lots of heavy lenses. There also isn't time to change lenses. I'll have my laptop in my backpack, so I can file the images to the news agency and anything else I might need while shooting, such as warm clothes. Events can last well into the night, and while it may be sunny in the morning it could be freezing by the early hours of the next day. Since events move quickly and people are constantly moving, you need to shoot at as fast a shutter speed as you can. I was

shooting at around 1/2000sec.

When there is a lull in the disturbances you have to judge whether you file the pictures you already have or wait until you have taken other pictures that [may better show what's going on]. I'll try to find a safe place, usually a doorway, to file the pictures but you have to be vigilant - if the disturbances move you don't want to be caught up in the middle of the riot.

As a press photographer, your role is to convey the drama of what is happening in front of you – the story on the day. There is no point coming back with a nice, beautifully lit picture and not an image of the policeman who has been set on fire, for example, because the policeman will be 'the picture'. If you're working for a news agency the 'news picture' always has to come first. You can take 'feature' pictures, too, but a strong news picture is always going to beat a feature-style picture onto the news pages the next day.

Cathal **McNaughton** was talking to Gemma Padley



As if you need an extra reason to own the stunning and multi-award winning Olympus OM-D E-M5 – for a limited period you can claim an M.ZUIKO DIGITAL 45mm 1:1.8 Portrait lens worth £279.99! Available from selected stockists including all Olympus Elite Centres before 31st December 2012.



Your Vision, Our Future



Improve your skills with some of photography's best whilst getting hands-on experience of the award-winning OM-D E-M5. Indoors or outdoors – the choice is yours. What's more we will give anyone who comes along a £50 voucher redeemable against any OM-D or accessory purchase following the event.





Canon Pro Centre DigitalSuperStore Professional Dealer



TOP 10 LENSES

NEW! EF 8-15mm 1/41 Fisheve USM

EF 17–40mm Less £55 Ca

NEW! EF 24-70mm f/2.8L USM II SRP £2299

IS USM Split from kit, white box £779.99

EF 100-400mm Less £80 C

NEW! EF-S 18-135mm IS STM f/3.5-5.6 SRP £479.99 £449.99

£1854.99

£1169.99

£1199

EF 16-35mm Less 1

f/2 8LILISM

EF 24-105mm Less £80 Cas

EF 70-200mm Less £160 Ca

f/2.8L IS ILUSM

f/4L USM

Southampton

londoncameraexchange

11 Civic Centre Road, Southampton, SO14 7FJ





Canon EOS Professional Centre



EOS 650D

£79.99!£629

£699.99

Phone

Phone

£349.99



EOS 60D Body **UP TO £160 CASHBACK!** £719











With 18-55mm IS FF-M - SRP £769.99 - £Phone £559.99 With 22mm f/2 + EF lens adapter - SRP £879.99 -£Phone





EF 100mm Less £55 Ca £749.99 f/2.8L Macro IS + NEW 300mm f/2.8L IS II USM Limited stock. SRP £6999 Limited stock

£1299.99





Browse Canon online at





Studio Flash kits, Backdrops, Reflectors, etc - wide range stocked



2 YEAR WARRANTY

BUY NOW PAY LATER!

0% deferred finance many items if balance paid within 12 months!] subject to status, 20% min. deposit, £29 settlement fee payable. Phone for details (in-store customers only).

of equipment now available to Professionals & Businesses



PROFESSIONAL Nikon Professional Dealer Dealer

TOP 3 DSLR DEALS!



PIXMA Pro 1 A3+

PowerShot G1X

PowerShot G12

New! PIXMA Pro 10 A3+

New! PIXMA Pro 100 A3+

D3100+18-55mm VR £359



D5100+18-55mm VR 8 8GB LCE £465.99 or trade-up



FUJ!FILM

New! FujiFilm

FinePix X-Pro 1

D7000 Body €715



Nikon **D3200**

entry-DSLR, HD D-Movie. 12800 max ISO, 4fps shooting compact & lightweight. D3200 body & 18-55mm

VR lens SRP £649.99 £479.99 (red version £499.99)

at these prices!



24-70mm AF-S £1239.99 70-200mm AF-S £1599.99 18-200mm AF-S £629.99

18-300mm AF-S 300mm AF-S £4049.99

200-400mm f/4 £4987.99

New! Nikon 1

Compact System Cameras V1 & 10-30mm - £Phone

J1 & 10-30mm – from £299^{.99} w! J2 & 10-30mm - SRP £499.98

V1. J1 & J2 Twin Zoom kits also available - CPho New! CoolPix P7700 - SRP £499.99, £Phone

SONY (Centre

High quality USED EQUIPMENT www.LCEgroup.co.uk (secondhand section)



Fast Courier £4.99 P&P on **Mail Order**

YEAR Zoom only £99.99!

TAMRON 18-270mm VC PZD Di II f/3.5-6.3 Superzoom ONLY £399.99 55-200mm Di II Macro

Manfrotto Main Pro Stockist 055CXPro3 Carbon Tripod Legs

Main stockist for: **BOWENS***



New! Nikon D600 Nikon NOW IN ody only SRP £1956 - **£Phone** Body+24-85mm VR AF-S Z SRP £2444 - **£Phone** Nikon D4

Alpha 77 +16-50mm f/2.8 Alpha 65 + 18-55/mm Alpha 57 + 18-55mm New Alpha 37 + 18-55mm NEX-7 + 18-55mm OSS NEX-5N Inc. twin zoom kit! OLYMPUS lone New! OM-D E-M5

SRP £1149.99

londoncameraexchange 10 High St, Southampton SO14 2DH 10 High St, Southampton SO1 Call 02380 335363 for details

ted Original Sambisk (1) tamrac

EPSON

e-mail: southampton.civic@LCEgroup.co.uk www.LCEgroup.co.uk Open 9am-5.30pm Monday-Saturday, 11am-4pm Sunday Manager - Matthew Sanders - BA (Hons) Photography



Wildlife wonders

In the 47 years since its launch, the **Wildlife Photographer of the Year** competition has gone from strength to strength. **Jon Severs** finds out what makes it such an enduring competition and reveals some of the top images

IN 1965, Animals magazine launched a small competition for nature photographers that attracted just 600 entries. It was, perhaps a little grandly, called Wildlife Photographer of the Year. Forty-seven years later, that title is now more than justified. This year's competition, partnered as it has been since the 1980s with the Natural History Museum, attracted 48,000 entries from 98 countries, and the exhibition and book that showcase the winning photographs will be as global as the competition's reach, appearing in numerous international locations. In the words of renowned nature photographer and chair of this year's judges Jim Brandenburg, it is now 'the world's most important natural history competition'.

As has always been the case, the photography singled out for this year's Veolia Environnement Wildlife Photographer of the Year competition shows a diverse mix of techniques, subject matters and artistic interpretations. It also shows, however.

that in some ways nature photography has changed almost as much as the competition over the past half-century.

'Technology has enabled photographers to capture behaviour that was almost impossible before, because of the speed that digital capture gives you,' explains Rosamund Kidman Cox, who has been involved with the competition since 1981 and was on the judging panel this year. 'It has obviously revolutionised underwater photography as well.'

Daniel Beltrá, last year's overall winner for his photograph 'Still Life in Oil' (see page 24) and a judge this year, adds that the photography has also had to become more political.

'Nature photography used to tell us how beautiful the world was, but now it is underpinned by the fact that these beautiful things may not last,' he explains. 'The competition is a way of educating new photographers about photography, but it 'Secret Lives' by Kai Fagerström is also an amazing instrument to spread a message – once an image wins, it flies around the world. We have a short-term memory, but a competition like this can keep issues in mind.'

The competition is also much changed logistically – by necessity. The huge scope for what can now be classed as nature photography is sectioned into 15 wideranging subject categories to ensure every type of wildlife photography can be represented. The youth competition is designed to nurture the next generation of talent – Bence Máté, for example, won the overall award in 2010 having previously won the Young Wildlife Photographer of the Year in 2002. For the 2012 competition, it was divided into age groups, but there are moves afoot to mirror more closely the adult category system in future years.

Whichever category you are in, the rules of submission remain tough: the competition accepts only raw files to rule out any foul play in terms of manipulation of images. Following the 2009 controversy where winner Jose Luis Rodriguez was stripped of his title, the judges are also now more aware of where an image has been set up. Rodriguez was accused of using a 'model' wolf hired for the image, an accusation he denied.

'We do also look for where the animal has been manipulated or is distressed because of what the photographer is doing,' says Kidman Cox. 'If the judges see evidence of that, the picture is disqualified.'

The competition is open to both amateurs and professionals and entries are judged anonymously in

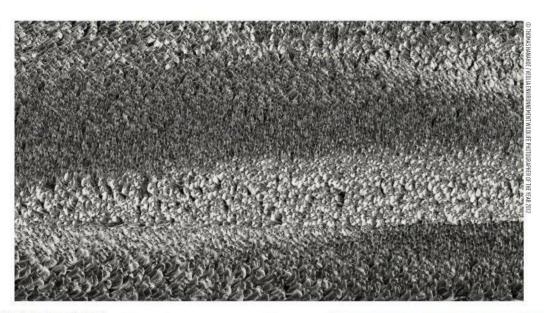


order to give a level playing field. The judges stress that you don't need to have access to exotic animals or locations to stand a chance of winning.

'Some of my favourite pictures are common sights,' says Kidman Cox. 'One of my favourite images from last year was of a robin. It had the most wonderful pose that said so much about it as an animal."

There were certainly some fantastic images of UK domestic wildlife and nature submitted this year. Thomas Hanahoe's photograph of knots feeding in East Anglia (see right) was commended in the Nature in Black and White category, while Glen Upton-Fletcher was victorious in the Botanical Realms category with a snow-filled shot in Brock Valley, Lancashire (see below).

Of course, the exotic does make an appearance. In the Birds Behaviour category, Paul Nicklen was victorious with a chaotic image of penguins in Antarctica (see below),





'Painting with Snow' by Glenn Upton



'Bubble-Jetting Emperors' by Paul Nicklen



'Practice Run' by Grégoire Bouguereau

'You have to really research and know your subject, so you are ready for the lucky moment'

while the Mammal Behaviour category winner Grégoire Bouguereau captured hunting cheetahs in Tanzania (see bottom left).

Whichever wildlife or nature subject you pick, though, Kidman Cox explains that what is crucial to a great photograph is that you understand the subject as completely as possible.

'You have to really research and know your subject, and you have to plan extensively how you are going to take a photo,' she says. 'You have to have the knowledge so you are ready for the lucky moment - and know when and where it is most likely."

Brandenburg agrees, adding: 'The harder you work, the luckier you get. However, a lot of photography is put down to luck when actually a lot of the time the photographer has dedicated his or her life to something. Sure, luck has a tiny part of it, but much more of a factor is the hard work, the planning and the understanding."

This year, the judges singled out for commended status one such 'lucky' moment in the Birds Behaviour category, which was a photograph by Sergey Gorshkov of a snow goose protecting its eggs from an arctic fox (see right). 'This is a very good action shot of a rarely photographed situation,' commented judge Jari Peltomaki. 'The photographer has done really well to capture it at just the right moment."

Kidman Cox says that knowing your subject also includes understanding one of the most critical parts of nature photography - lighting. 'You have to experiment with light to know how it works, so that when something happens you are aware where the light will be, and what impact shooting in a certain way will have on the light and, therefore, the image,' she explains.



This can be seen to good effect in Adam Gibbs' image of a miniature Douglas fir (see right) which was commended in the Botanical Realms category. 'There's just the right amount of detail in the reflection here, and the subtle light highlighting the leaves and the mossy rock brings this image together,' said judge Neil Lucas.

Much of a person's success with light comes from their technical ability, and Kidman Cox says this is essential to get to the latter stages of the competition. 'When you judge a competition, sadly you are looking for reasons to knock out pictures, so technical skill is very important,' she admits.

That is not to say the judges are after clinical images that concentrate only on technical skill. In fact, quite the opposite is the case. But as Anna Henly, winner of this year's The World In Our Hands category with an image of a polar bear on fragmenting ice north of Norway (see

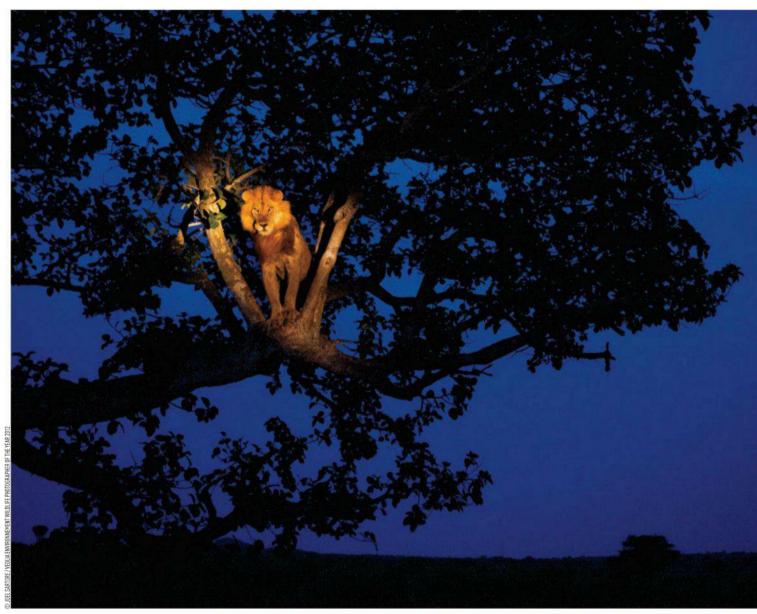
Left: 'A Wave of Knots' by Thomas Hanahoe

Right: 'Fairy Lake Fir' by Adam Gibbs

Below: 'The **Duel' by Sergey** Gorshkov







top right) explains, you have to know your camera inside out, otherwise you do the subject a disservice.

'You have to be completely natural with your camera to ensure you take advantage of the situation,' she says. 'For my shot of the polar bear this year, it was only there for five minutes so you shoot as many images as you can and try to be as creative as you can. You haven't got time to think about the technical aspect, so that has to be autopilot.'

Once the entries are reduced to those on the same technical level, the real competition can start. Brandenburg has his own hierarchy of credentials on which to judge, but he stresses each judge has their own view. 'It starts with aesthetics,' he explains. 'It could be the most literal, sharp image all the way to the most crazy abstract image – I can have the same reaction of aesthetic wonder and intrigue to all of those. Quickly behind aesthetic, though, is context. Is this a unique moment in nature, something no one has seen before?'

For Kidman Cox, originality is important. 'You should not try to replicate what has







Above: 'Ice Matters' by Anna Henly

Above: 'Lion in the Spotlight' by Joel Sartore

Left: 'Snow Pounce' by **Richard Peters**

Far right: 'Midnight Snack' by Alexander **Badyaev**

'Originality is important. You should not try to replicate what has gone before'

gone before,' she says. 'That does not mean you should not concentrate on a subject that has been photographed before - it just means you have to give the picture something extra.'

That extra can come in many different ways. Henly puts her success, both this year and in 2007 when she was highly commended for an image of an arctic fox, down to her way of shooting. 'They are both very feminine images - delicate and I think female in their interpretations,' she says. 'Photography is a bit of a boy's club, so perhaps I offer a slightly different way of looking at something."

Yet it can be more literal than that. In the



Animals in their Environment category, Joel Sartore was commended for his image of a lion sitting, unusually, in a tree (see top left) 'It's a surprise – a lion in a tree,' says Kidman. Cox. 'The effect is heightened by the golden spotlight on the waking male, set against the rich blue backdrop of early dawn.'

Likewise, for Richard Peters' commended image in the Mammals Behaviour category of a fox in Wyoming (see left), the originality came from an unusual crop. 'It's classic fox behaviour with an unconventional crop,' said judge Tom Schandy. 'It makes the picture different, standing out from all the perfect compositions we see over and over again."

Spotting the original or most striking

photograph to send to a competition is not easy, though, as Kidman Cox explains. 'Sometimes you get attached to a picture, particularly in nature photography, because of the experience of taking it, because it was a wonderful day or a particular behaviour - but none of that necessarily means it is the best image,' she says. 'Get people to look and comment to help you make the

Brandenburg adds that, while the conservation message is now central to the competition ethos, when taking or choosing a photograph it should not be the first thing you consider. 'If it is a wonderful photograph, the likelihood is that





as it is a photograph of nature, it will have a conservation impact,' he says. 'So the first question has to be, is it aesthetically good, then is it technically good, and only then the conservation message comes in?

Manage to do all of these things and you are in with a chance of claiming the £10,000 top prize, and a place on an exhibition touring globally and an appearance in the commemorative book.

However, not winning should not be viewed as a waste of your time, says Kidman Cox. Entering the competition, she says, will improve your photography by making you analyse your work and your methodology. Both Brandenburg, a past winner in 1988 of the top award and now an AP contributor to Photo Insight, and Beltrá, add that the personal glory of winning also comes second to the ability to give a higher profile to the subject you are photographing.

'If I could have made the tiniest bit of difference through my photographs to the fate of the wolves or the prairies that I have spent much of my career photographing, if I could change the public's attitude just marginally, then that would be the ultimate reward for me,' says Brandenburg.

That sentiment is the competition in a nutshell: yes, it is a photography competition, but in every element, from the image being taken to the judging process and the eventual decision about a winner, the wildlife comes first. If there is one thing any photographer entering has to remember, it is that. AP

Top: 'Relaxation' by **Jasper Doest**

Above: 'Winter Counterpoint' by Remo Savisaar

A WINNER'S STORY

Wildlife Photographer of the Year 2011 winner Daniel Beltrá explains how he took his winning shot

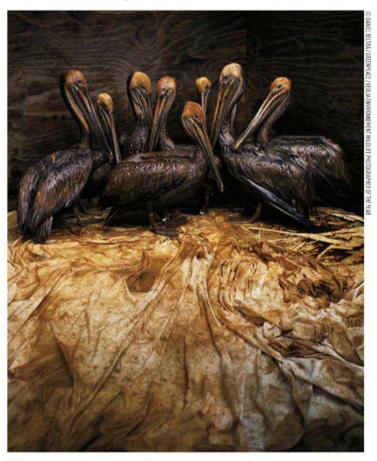
I WAS working on the BP oil spill in the Gulf of Mexico with Greenpeace and I knew photographing the animals was going to be a very important part of the work. I often photograph from the air, but that is so abstract and it can be very beautiful. What I knew I needed was something more brutal, a real punch to the stomach - a call to reality of what this spill really meant.

I went to the bird rescue centre in Louisiana. The facility had these wooden crates with a mesh roof where they housed the birds. The first stage of the cleaning is to spray the birds with a solution that breaks down the heavy oil, which then drips off onto the white sheets beneath them.

As I did not want to disturb the birds, when they took a bird in or took one out, they opened the door and that was my opportunity to take a photograph quickly. I had only five or six seconds. Then I had to wait for the next bird to be removed or put back for another opportunity.

I was not allowed to use a tripod, or any artificial lighting, so it was all natural light and handheld. I stayed there all morning, waiting until I felt I had something good enough. This image was shot at around ISO 800 and at around 1/30sec, so it was very difficult to shoot.

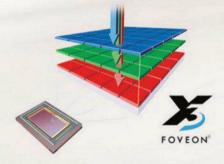
Compositionally, the birds huddled in the corner as the door opened and the stained sheets gathered on the floor produced a striking image - I just had to capture it. I started shooting horizontally, but within four or five frames I knew it would work better as a vertical image. The oil on the sheets had to be part of the story.



The winners of the 2012 competition are announced on 17 October, and the exhibition begins at the Natural History Museum on 19 October. Entries for the 2013 Veolia Environment Wildlife Photographer of the Year competition opens on 17 December 2012 and closes on 22 February 2013. Visit www.nhm.ac.uk for more details







Astonishing 46MP Resolution. The quality of a medium format in the body of a compact camera.

46 megapixel resolution is only half the story. The Sigma DP2 Merrill uses the world's only FoveonX3° Direct Image Sensor to capture all three primary colours at every pixel location, ensuring astonishing detail and clarity. The cutting edge dual TRUE II image processing engine and an ultra high quality 30mm f/2.8 lens (equivalent to 45mm on a 35mm SLR camera) produce truly outstanding images. The result is a precision instrument that responds intuitively to your every intention. See for yourself at www.sigma-dp.com.





Don't let your. memories

fade away...

Our NEW Photo Legacy service allows you to have all your old photographs, slides and negatives professionally scanned.

We'll scan and transfer your images onto a DVD for you to keep and also store them on a private cloud storage space where your images will be securely saved for you to view and share.

50 photo scans on a DVD from just £25

200 photo scans on a DVD from just £50

Please ask in store for details or visit jessops.com/photolegacy



cloud storage

Jessops cloud storage space means you can view, share, and download as many images as you like, anytime you like!

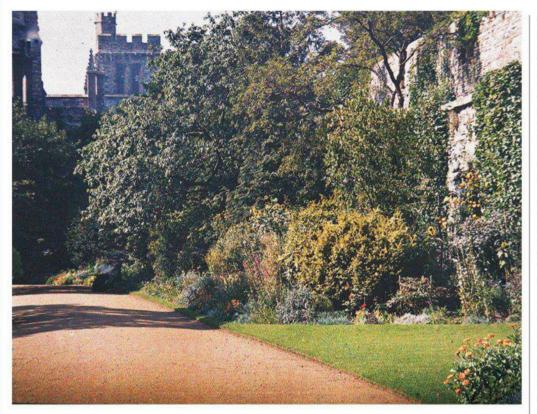
Photos, slides or negatives are scanned and saved onto DVD and given to you to keep and also uploaded to our cloud storage.



FOR FURTHER DETAILS GO IN-STORE OR VISIT US ONLINE







Miss Acland's endeavours

Jon Stapley looks at a new publication of images of little known colour-photography pioneer Sarah Angelina Acland

THOUGH history has perhaps not given her full credit, Sarah Angelina Acland (1849–1930) was one of the pioneers of colour photography, a woman of enormous drive and intellect whose experiments with what would become known as the 'Sanger Shepherd process' led her to make great advances in this new, uncertain field and produce some of the first full-colour prints. More than 200 of her ground-breaking works have been collected and published in Giles Hudson's enormously comprehensive volume Sarah Angelina Acland: First Lady of Colour Photography, and the result is a magnificent work of history and biography.

Miss Acland, as the book respectfully refers to her, had her first exposure to photography at the tender age of five, when a portrait of her and her brothers was taken by a novice Oxford photographer named Charles Dodgson, who would eventually become rather better known for his writing career under the pen name Lewis Carroll. The Aclands were the second group of children to pose for Mr Dodgson's camera, the first being their good friends Ina, Edith and Alice Liddell, the latter of whom would later inspire that famous journey down the rabbit hole. Despite this early brush with celebrity, Miss Acland didn't pick up photography herself until the age of forty-two. Although a childhood illness had

left her in frequent need of a wheelchair, she retained a healthy and vital sense of ambition and discovery that would be kindled by science and astronomy and later propel her into photography.

The book provides a detailed and fascinating insight into the culture of photography when Miss Acland was taking her first steps into it. Female photographers, for instance, were still a rare breed, so much so that in 1884 the editor of the very first issue of a presumably short-lived rag called Amateur Photographer remarked that they were 'like the guests at a wellarranged dinner party, numbering more than the Graces and less than the Muses.' Regardless, Miss Acland soon became guite the notable face in amateur photography at the time, giving numerous lectures and having her work frequently exhibited.

Ever the scientist, Miss Acland would devote most of her photographic career to solving the problem of printing in colour. Though the technical terms involved with the processes almost threaten to overwhelm the reader, Hudson is enough of a storyteller that it never stops being interesting. From the initial scorn heaped on the 'true translation of colour twaddle' by the Photographic Journal, to the gradually increasing support for these new processes among the photographic community, it

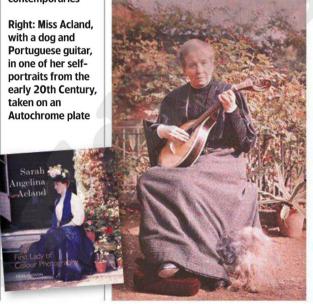
Above: The colours of this peaceful summer scene represent the fruition of years of hard work by Sarah Acland and her photographic contemporaries

feels vicariously rewarding to see Miss Acland's dedication and commitment pay off. Though she isn't as remembered today as contemporaries Julia Margaret Cameron or Edward Sanger Shepherd, the portrait Hudson paints is of a woman who wouldn't care. She seems more concerned with the art and the science than personal recognition, and even if history has been slow to recognise her contributions (as the book claims), Miss Acland seems like she would be content that her work was able to advance photography to such a degree.

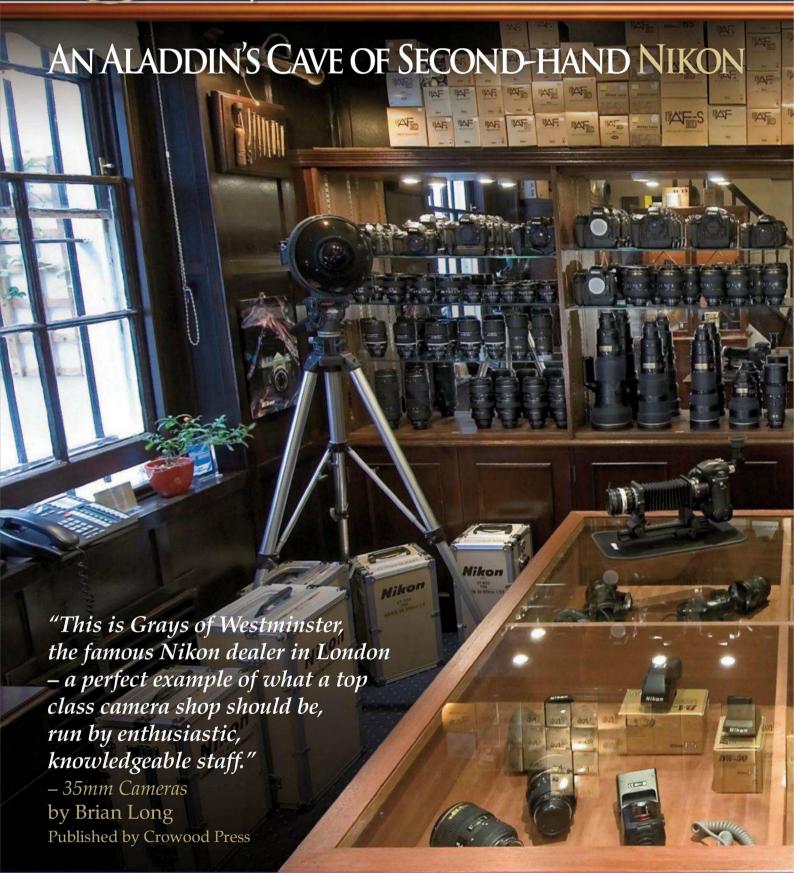
After the story of Miss Acland's extraordinary life has concluded, the latter two thirds of the book are taken up with examples of her photography, and it is richly and endlessly fascinating. What arrests throughout is the quality of her composition. Though to use words like 'gift' or 'talent' is to cheapen decades of hard work and practice, it's hard not to see these intriguing, wellbalanced photos as the work of someone who just has a knack for it. Miss Acland understands how a winding path can lead the eye through an image, or how placing a subject off-centre produces a much more interesting photograph. Her portraiture too is always sure-handed, and it feels as though she was accomplished at putting subjects at ease, from members of her family to then-Prime Minister William Gladstone.

Any photographer knows that cameras, techniques and technologies will always be improving, and this book is a fitting testimony to how much one determined person can contribute to that. As a window into photography of yesteryear, a story of a fascinating life, or just a really great series of photos, this is definitely recommended.

'Miss Acland would devote most of her career to the problem of printing in colour'



Grays of Westminster * Exclusively... Nikon





The UK's most prestigious competition for amateur photographers





Andrew Blake Scarborough 44pts

Three Tog' Judges say The soft focus and strong light have given this shot by Andrew a near fairytale quality. The three floating feathers are a particularly nice touch







Dusica Paripovic Prijedor 45pts

Nikon D5000, 55-200mm 4-5.6 VR, 1/160se at f//, 8, ISO 100

'Shoal' Judges say This unusual and abstract image immediately stood out due to its striking golden hue and fascinating subject. It's easy for the eye to get lost within the shoal of fish making it an endlessly fascinating photograph



Chris Bestwick Lancashire 43pts

Samsung GX20, 70-300mi 1/15sec at f/8 JS0 200

'Flock' Judges say Chris has pressed the shutter at exactly the right moment to capture this appealing composition. Shooting at 1/15sec has given the birds just the right amount of blur to add a sense of direction and speed





Wildlife at Home or Abroad

Find out who's leading the title race as we reveal the top 30 images for **Round 8** of APOY

Dusica Paripovic, of Prijedor in Bosnia and Herzegovina, is the winner of our Wildlife at Home or Abroad round round of APOY 2012. Dusica will receive a Samsung NX20 with 18-55mm f/3.5-5.6 kit lens, Samsung 50-200mm f/4-5.6 and Samsung 16mm f/2.4 ultra-wide lenses, plus a 16GB SDHC Plus memory card, worth a total of £1,496.99. The NX20 is an advanced compact system camera with a 20.3-millionpixel, APS-C, CMOS sensor. It has 8fps continuous shooting, built-in Wi-Fi for email, social networking and transfer, an ISO range of 100-12,800 and a top shutter speed of 1/8000sec. Samsung's slender, all-purpose i-Function 16mm lens offers great versatility, with easy one-touch access to all your camera's manual settings.

Our second-placed winner is **Andrew Blake**, of Scarborough, who will receive a Samsung WB850F compact camera and a 16MB SDHC Plus memory card worth a total of £348.99. The WB850F travel compact has a 16-million-pixel, BSI (Back Side Illuminated) CMOS sensor to help reduce image noise and distortion, even in low-light conditions, and a 21x optical zoom lens (23-483mm equivalent). The Samsung WB850F also has built-in Wi-Fi connectivity, so users can email photos and share them quickly and easily.

Chris Bestwick, of Lancashire, finished third in the round and wins a £250 Jessops Gift Card.

THE 2012 LEADER BOARD

After Round 8's judging, Dan Deakin is 53 points ahead of second-placed Andrew Blake, who moves up from sixth. Charles Spencer has moved down from second to third, while Nino Cannizzaro moves up one place from fifth to fourth. There are three new new entries into our top ten with Eden Breitz, Derek Hansen and Chris Bestwick.

1	Dan Deakin	229pts	6 Adrian Sadlier	129pts
2	Andrew Blake	176pts	7 Alf Bailey	121pts
3	Charles Spencer	160pts	8 Eden Breitz	118pts
4	Nino Cannizzaro	152pts	9 Derek Hansen	111pts
5	Ben Ghibaldan	135pts	10 Chris Bestwick	110pts

The UK's most prestigious competition for amateur photographers

Michael Marsh Brazil St James' Park Judges say Strong tonal contrasts and excellent framing make this an image that rewards repeated viewing

Samane Nafissi North Yorkshire 42nts 'Kiss on the Water' Judges say This amusing image adopts a fantastic angle to capture the fish's reflection as it rises to the surface for food

Bill Sell Llanelli 41pts

In Flight Judges say This tranquil and absorbing image transforms a common scene into a shot that bleeds colour and atmosphere

John Chesham Bristol Harris Hawk Fly Pass' Judges say Capturing birds in flight is no easy task but John has captured this hawk brilliantly. The abstract background is a real bonus

Antonio Oliveria Lisbon, Portugal Frog in a Bucket' Judges say The scale is the interesting element here as we see just how small the frog is compared to the bucket

Anne Frigon Vancouver 40pts Wildebeest Judges say Anne has created a painterly scene of these wildebeest simply by employing a slower shutter speed

Bruce Marshall Belfast 'Free Flight' Judges say The contrast of the bird's white feathers against the unlit background ensures the viewer's eye is anchored to the main subject

Farrah Chandra Bristol 38pts 'Assassin' Judges say Farrah's image of a water bird carries with it an air of eastern serenity particularly in its use of stark

monochrome 38pts **Brett Gardner** Lincolnshire

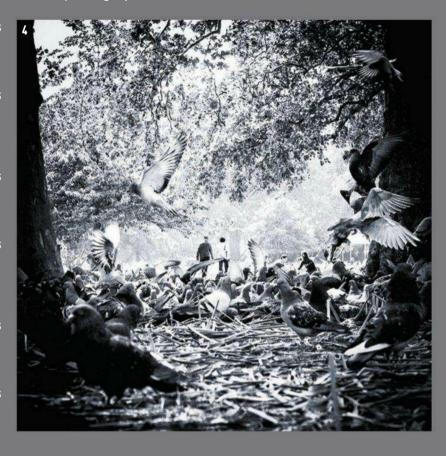
Broad bodied chaser Judges say This dragonfly is a seriously impressive specimen and the background light is beautiful

Stuart Neilson Cork City 38pts 'Bubbles' Judges say This discarded shell makes for a genuinely brilliant subject, particularly against the indistinct background and soft light

Nino Cannizzaro Palermo, Italy 37pts 'Horses' Judges say These horses are given an almost mythical quality by the striking lighting and strong tonal range

Keith Aggett Newton Abbot 36pts 'Birds on the Water' Judges say This serene tableau makes fantastic use of the natural misty conditions and near opaque shape of the birds

Raymond Tambunan Illinois 36pts Street hog' Judges say Raymond has captured this orang-utan appearing almost despondent. The monochrome works particularly well with the wooden hut















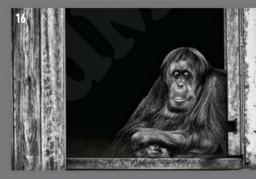












The UK's most prestigious competition for amateur photographers

17 Weng Lim Kent

Canon EOS 1D, 300mm, 1/1250sec at 1/4, ISO 800 Wild osprey Judges say This image captures the power of this bird. To be able to capture it in flight is most impressive

18 Neil MacGregor Glasgow

34nts

33pts

'Kingfisher In The Rain' **Judges say** There's something nicely traditional about Neil's image of a kingfisher

19 Ben Ghibaldan Middlesex

Canon EUS 50 Mark II, 300mm, 1/250sec at f/5, ISO 400 Bird of prey Judges say Most bird portraits are shot in profile but here Ben has chosen to shoot face on and it is all the more effective for it

Brian Stoddart Kent

33pts

Otters Judges say This dramatic scene reveals these otherwise loveable creatures to be aggressive and territorial

Derek Hansen Kent 32pts Little owl Judges say Derek has used chiascuro lighting to create a foreboding and gothic image

Pawel Pentlinowski Co Wicklow 32pts

Fox in the garden Judges say This perfectly timed shot has caught this curious fox staring directly into the lens of Pawel's camera

Bruce Jones Florida 32pts Red-eyed tree frog Judges say This pinsharp image revels in the vivid physical colours of this tiny red-eyed tree frog

Herbert Freedom West Java 31pts

'Play' Judges say It may take a couple viewings to really work this shot out but once revealed it's difficult not to be captivated

Hamish Smith Somerset Juvenile Ural owl Judges say Owls in flight have been captured many times but here Hamish has caught the owl in a pin sharp and appealing composition

Margaret Jones Western Cape 29pts Ostrich chick Judges say The hatching egg was cropped and moved to a black background to signify a new life emerging from the darkness

27 Jay Heiser Virginia 28pts 'Spring Peeper' **Judges say** The angle, depth of focus and soft reflection all come together to create a genuinely lovely shot

Avinash Mewada Mumbai 27pts City lake Judges say Avinash's image is beautifully composed and framed. It's a nicely lit and romantic image

Bill McKenzie Hampshire 26pts 'Keeping Cool' **Judges say** This shot of a stag cooling itself on a hot day uses the reflection to balance the composition

Adam Philips Cardiff Ring-tailed Lemur Judges say This lemur has been caught in the act of grabbing for food. It's a simple yet nicely observed scene





























Amateur Photographer's... **ICONS OF PHOTOGRAPHY**

ICONIC PHOTOGRAPH I PHOTOGRAPHER I CAMERA

Jimi Hendrix, 1967

Gered Mankowitz initially felt his first photo session with Jimi Hendrix was a failure. Now one of the images he shot is an iconic rock portrait, writes **David Clark**

JIMI HENDRIX was one of the great rock stars of the 1960s, a gifted singersongwriter with charismatic stage presence and a groundbreaking approach to playing the electric quitar. However, when the 24-year-old Hendrix walked into Gered Mankowitz's photographic studio in February 1967, his brief but meteoric career had barely begun.

The Seattle-born musician had arrived in London in September 1966 with his new manager, the former Animals bass player Chas Chandler. Chandler soon teamed him up with bassist Noel Redding and drummer Mitch Mitchell to form the Jimi Hendrix Experience. By February 1967, the band had released a single, 'Hey Joe', which peaked at number six in the charts.

Mankowitz, although just 20 at the time, was already established as a music photographer with his own studio in Mason's Yard in London's West End. He had shot album covers including the Rolling Stones' Between the Buttons and had toured America with the Stones two years before.

Three months earlier. Chandler had arranged for Hendrix to perform for members of the press and music industry representatives at the Bag o' Nails club in London. Mankowitz was introduced to Hendrix at the club and soon afterwards arrangements were made for him to shoot a photo session with the band.

'At that time,' Mankowitz recalls, 'Jimi hadn't consolidated any sort of success, although we all thought he was absolutely phenomenal and extraordinary-looking. Although he was wild and extrovert on stage, off stage he was rather sweet and modest, and funny in a guiet and selfeffacing way. He was a very charming, polite and laid-back person to be with.

'My brief was to create a photograph that created a defining image of Jimi at that moment; one that could be used to put on a single or sheet music cover, poster or advert."

For the shoot, Mankowitz used a Hasselblad 500C medium-format camera with a 50mm lens (roughly equivalent to a 28mm lens on a 35mm camera). He was using black & white film. The first part of the shoot was done using a white background (see contact sheet, page 36) but Mankowitz soon changed it to grey.

The initial shots in the session showed all three band members. Mankowitz recalls that Mitch Mitchell had a sweet and boyish face, and the others kept laughing when he tried to look mean and sexy. During this part of the shoot, Hendrix wore a vintage Hussars military jacket with various additions of his own. The jacket had been bought from a shop in Portobello Road named I Was Lord

'Jimi took to the fashion of the time like a duck to water,' says Mankowitz. 'Everything that was current at that moment just looked as though it had been created for him. He just threw it together and it looked fabulous."

The first 11 images of the







'It has become my signature image. I feel terribly lucky to have had the opportunity to take an image that has become so famous'

shoot showed the band in various formations, but the last frame on the roll shows Hendrix alone. Mankowitz was shooting slightly above eyelevel and Hendrix was facing the camera with his hands on his hips. Its impact comes from the simplicity and directness of the image, together with Hendrix's powerful appearance and the symmetry of the pose. Mankowitz's choice of lens was also a factor in the picture's success.

'I loved using the 50mm lens because it gives you that marvellous perspective without appearing to be distorted,' he says. 'In this shot it pushes the hips back and makes him look a little narrower. I wasn't overly conscious of cropping the head, because I was very focused on the eyes and trying to draw the viewer into the subject's face. I felt that just cropping the top of the head made the image more dynamic.'

This was the only frame from the entire shoot that showed Hendrix by himself against a white background. 'Either I was super-confident and felt that I'd got the shot I wanted in one frame, or I was just incredibly

However, his initial feelings about the portrait session were not positive. 'Although my pictures had a considerable amount of use during the "Hey Joe" period and the build-up to the first album, I didn't feel they were a huge success,' he says.

'I was hoping that one of the pictures would be on the cover of the band's first album [Are You Experienced, released in May 1967]. However, because I was pig-headed and opinionated enough to want to do my

session in black & white, because I thought it was a more dignified and serious format in which to present him, I didn't shoot any colour. And when it came down to the cover, the record company insisted that they have a colour photograph.

'So although he was lovely and looked fantastic and I was thrilled to work with him, in an odd way I felt a bit of a failure over that session because the band went on to shoot the cover with another photographer.'

Mankowitz photographed the band again six weeks later because Redding and Mitchell had permed their hair and Chas Chandler wanted updated pictures. Hendrix's appearance had also undergone some refinement. 'He had already begun to lose that wild, untamed and rather unsophisticated look,' he says. 'The clothes were all made for him and they'd lost that fantastic spontaneity. So I was privileged to photograph him before he changed. He was at his best in the first session.'

Hendrix went on to have worldwide success with songs including 'Purple Haze' and 'The Wind Cries Mary'. However, his life was brought to a tragically premature end when he died as the result of a drugs overdose in September 1970.

Mankowitz went on to have a successful photographic career specialising in portraits of rock stars, but the Hendrix portrait remains his favourite. 'I love it,' he says. 'I'm very proud of it. It has a life of its own and consequently it's become my signature image. Looking at it today, I feel terribly lucky to have had the opportunity to take an image that has become so famous.' AP

Contact sheet of the first roll of film in the Jimi Hendrix shoot

BOOKS & WEBSITES

Books: Mankowitz's book on his Jimi Hendrix portrait sessions. The Experience: Jimi Hendrix at Mason's Yard, is available from www. insighteditions.com. His recent book on the Rolling Stones, Rolling Stones: One on One, is also available from the same website.

Websites: Gered Mankowitz's official website. www mankowitz.com, includes a range of his work, including more images from the Jimi Hendrix sessions. A video of Mankowitz talking about photographing Hendrix can be seen on www. youtube.com.

Events of 1967

14 April

In San Francisco, more than 10,000 people march in protest against American involvement in the Vietnam War

28 April

World heavyweight boxing champion Muhammad Ali refuses to take part in military service in Vietnam. He is stripped of his title and is refused a licence to box in the US for three years

28 May

Sir Francis Chichester arrives in Plymouth after becoming the first person to sail around the world single-handed by the clipper route, in his yacht, Gipsy Moth IV

1 June

The Beatles release their landmark album, Sgt Pepper's Lonely Hearts Club Band. It remains at the top of the album charts through what has become known as the 'Summer of Love'

25 June

The first live international satellite TV programme, Our World, is broadcast to around 400 million viewers. It includes a live performance by The Beatles singing 'All You Need is Love'

30 September

Official launch date for BBC radio stations Radio 1, Radio 2, Radio 3 and Radio 4

18 October

Anti-Vietnam War demonstrations at the University of Wisconsin-Madison result in 76 people being injured

3 December

Cardiac surgeon Christiaan Barnard carries out the world's first human-to-human heart transplant in Cape Town, South Africa

Improve your photography

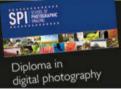


'I started with the SPI Foundation in **Photography** in 2009 and learned so

much from this course. I always look forward to getting feedback from my tutors and I am currently completing the Foundation in Digital Imaging Techniques course.' Ross Mackenzie

- Study in your own time
- Receive detailed feedback from a professional tutor
- Huge savings on Adobe Photoshop CS6
- Split the monthly payment costs
- Half-price magazine subscriptions
- Subject-specific, bite-sized courses from only £75
- Dedicated student area and online forum





DIPLOMA IN DIGITAL PHOTOGRAPHY

COURSE FEES ONLY

Offer on **Photoshop** CS6 Extended

Our exclusive deal with Adobe allows our students to purchase

CS6 Extended for £190.80°



COURSE LEVEL INTERMEDIATE/ADVANCED

- Working with tones: Levels and Curves
- Contrast control
- Using white balance
- Black & white techniques, toning and staining
- Working with colour
- Retouching and sharpening
- Sizing, printing and storing

Nikon JIGSAW, photobex.

For detailed course contents or to enrol call **0203 148 4326** or visit WWW.SPI-PHOTOGRAPHY-COURSES.COM ref: SPI009

RIZE APPLIES TO UK AND EU RESIDENTS ONLY/CONTENTS OF BAG NOT INCLUDEI

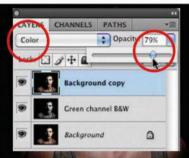
Green channel







255









Bode Olaleye Kickboxer

Output Levels

Canon EOS 500D, 17-70mm, 1/60sec at f/3.2, ISO 100

BODE has sent me a collection of portraits of a friend of his, and I've picked this side-lit and mysterious shot to work on. I like the picture, but feel there could be a little more texture and manliness about it. I'm going to use a similar technique to the one I used on Darrell's shot (see opposite page), but here I'm selecting the green channel to make my black & white layer as it contains the most detail and it shows the texture of the skin. The blue channel is also very good for portraits of rugged men, but on this occasion it proved too dark.

I made the black & white version and then dropped it on top of the original. I then copied the original and dropped that on top of the black & white version, and used the Color blending mode to pour the original colour over the tones of the black & white image. I then used the opacity slider to slightly fade the colour to a more subtle level. I wanted to restrict the brightest tones on the subject's forehead, so I selected the black & white layer and used the highlight output slider in Levels to draw the white level to 237.

Bode has applied some pretty harsh



sharpening that has made edges crispy and haloed. Once the image was flattened, I applied a 1-pixel radius of Gaussian blur, which I faded to the Darken mode to fill in the white edges.

This is a nice portrait, and I like the pose and lighting, so Bode wins picture of the week.

'I like the picture, but there could be a little more texture and manliness about it'

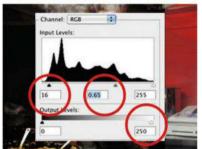
Every reader* whose picture appears in Appraisal will win a Manfrotto Unica VII Messenger Bag worth £84.95. This bag combines style and functionality, ensuring that it is the perfect companion for carrying your camera gear, laptop and personal items. Gain quick access to your DSLR with lens attached. laptop and personal effects in the upper compartment by using the top opening. An additional compartment in the base of the bag also provides storage for selected Manfrotto Compact Photo Tripods.

www.manfrotto.co.uk

Submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to Appraisal at the address on page 3. Enclose an SAE if you want them returned





Darrell Perrins Paella man

Olympus Pen E-PL2, 45mm. 1/100sec at f/1.8, ISO 320

DARRELL shot this interesting man at a music and 'beer drinking' festival called Bunkfest, with his Olympus E-PL2 and a 45mm lens. He used it wide open at f/1.8, which allowed a shutter speed of 1/100sec, but while the focal length and shutter speed conform to the usual camera-shake protection rules, obviously a pile of real ale played havoc with Darrell's ability to hold a camera still. Even through the softness of the backlit steam, we can see there is quite a lot of shake - and camera shake is one problem a picture can never recover from, unless it is used at postage-stamp size.



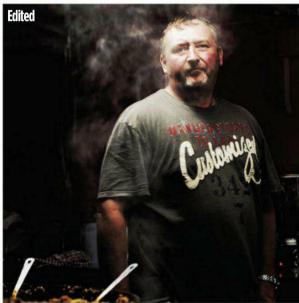


Darrell has created his own black & white version of the image, and has used Photoshop to clone out the bright canvas strap in the background. This version works guite well, though it lacks contrast.

The problem with the original is that the background is too prominent and the man's face is too light – basically, the exposure is wrong. I thought it would be interesting to combine Darrell's black & white version with the original colour version, and I've dropped the black & white on top of the colour as a new layer. I switched the layer blendingmode to Overlay to let the colour show through. The image is still too light, so using Levels just on the colour layer, I deepened the shadows, dragged the midtones darker and then pulled the highlights in to 250 using the highlight output slider.

To finish things off, I increased the colour





saturation in general, but then reduced the saturation of reds, and used the Burn tool to darken sections of the background including that strap. I then cropped it square.

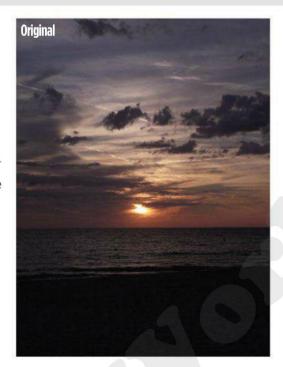
The final image, though still fuzzy from camera shake, is much more dramatic then either the original or the black & white version, and it is a bit more attention-grabbing.

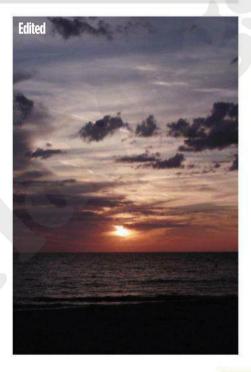
Jim Cullen Sunset at John's Pass

Fuiifilm FinePix S2750HD, 12.3mm. 1/150sec at f/8, ISO 64

CAMERAS don't really like sunsets. The brightness of the sun causes the metering system to believe that it is dealing with a bright scene, and so the camera closes the aperture to render the whole scene too dark.

Fixing this post-capture is easy enough. I used Levels to open the midtones and create a better black, and then Curves to add some contrast and lighten the lighter tones a little more. This adds definition to the clouds and has saturated the colours above the horizon. I then adjusted the hue of the whole scene to draw in a little more red, and cropped the image to get rid of some of the dense and blank foreground, and to make the shot a long, thin 3:2 shot instead of the square and dumpy 4:3 proportions that Jim's camera gives him. It's a nice shot - Jim just needs to take control of his camera a little more, and learn to use exposure compensation.





Transform your photography

Join AP and WDC experts **Damien Demolder**, **Nige Atherton** and Photoshop guru **Philip Andrews** for a full day of photographic instruction and fast-track photographic inspiration at the fantastic Blue Fin Building on the South Bank, London SE1. Learn insider secrets from our award-winning editorial teams and photo experts to motivate and inspire you to take better pictures. Gain invaluable knowledge from other delegates' achievements and challenges during our popular photo-critiquing sessions throughout the day, with demonstrations to show key techniques. Plus, Philip Andrews shows you how to use Photoshop and Lightroom to enhance your images

Highlights include: Exposure, Street photography skills, Learning to use Levels properly, Editing raw, Metering, Photoshop skills, Composition, Lightroom skills, Framing, Marketing your images, DSLR video techniques, Critique session advice

To be held on Friday 16 November 2012 in the Blue Fin Building, 110 Southwark Street, London SE1 OSU

Itinerary

- Welcome registration Tea/coffee
- Brain vs camera Be better than your metering system
- 11.00
- 11.15
- Brain vs camera Q&A Presented by Damien Demolder
 Creative composition Presented by Nigel Atherton
 Tips for shooting DSLR video Presented by Nigel Atherton
 Tea & coffee break 11.30
- 11.45
- Lighting Natural light Presented by Damien Demolder
 Lighting Studio light Presented by Andrew Sydenham 12.00
- 12.35
- **Lighting demo Q&A**
- 13.15
- 14.15 **Every image needs Photoshop**

How you can use Lightroom and Photoshop to carry out essential edits

- Every image needs Photoshop Q&A Presented by Philip Andrews
 Make cash from your photos
 Presented by Matt Golowczynski and Michael Topham

- Final Q&As to the panel and audience photo critique session
- Chat with the experts over a glass of wine

How to book your place

EMAIL us at spiadmin@ipcmedia.com with the words '16 NOVEMBER MAR' in the subject line. Please include your name, address and telephone number. POST a cheque for £120, made payable to 'IPC Media Ltd', to Estelle Hicks-Bennett, SPI Seminar, Room 08-E4-05, IPC Media. Blue Fin Building, 110 Southwark Street, London SE1 OSU.

PLEASE INCLUDE YOUR NAME, ADDRESS, EMAIL AND TELEPHONE NUMBER

Call 0203 148 4326/21 to pay by card

Premium Series **WORTH £13.99** for every delegate

Lexar



ONE-DAY

SEMINAR

FRIDAY 16

NOVEMBER

Price £120 per person

Price includes: All talks/Q&As, course notes, welcome tea & coffee, lunch, glass of wine, goody bag

Places are not confirmed until receipt of payment. Tickets are non-refundable but they are transferable

APTestbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

SRB Griturn ND Fader From £29.95

www.srb-griturn.com

THIS variable ND filter is, in effect, numerous ND filters in one. Rotating the outer of two polarisers varies how much light enters the lens – in this case the filter has a light-reduction range of ND 0.6 (2EV) to ND 2.4 (8EV). The laws of physics dictate the 8EV setting isn't possible at wider focal lengths, as a black X appears in the frame. With an 18–200mm lens (27–300mm effective) at its widest setting the maximum setting is only 5EV.

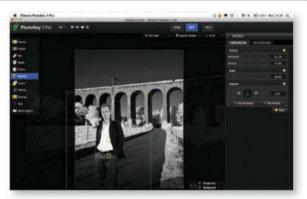
I took images at each reduction setting at key focal lengths in the range of the aforementioned lens. Comparing the images with those taken without the filter reveals a slight yellow hue when the filter is in place, so it is worth taking a custom white balance reading with the filter attached rather than using AWB.

Also, at around 135mm (200mm effective) and above, there is a loss of sharpness. Overall, the filter doesn't quite match the quality of the Tiffen version, but it is the most cost-effective of its



The AP quarantee to vou

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



FXhome PhotoKey 5 £109 (Mac and PC) £225 (Pro version)

www.fxhome.com

FXHOME has made green-screen software aimed at consumers and professionals for nine years. Using its PhotoKey software, a subject set against a green background can instantly be isolated onto a transparent background, and placed onto another image. The parameters of the effect can then be adjusted for realistic results.

In this latest version, the key improvements are a new Chroma Key filter for better green-screen removal, more realistic end results using 'spill compression', and faster processing. The interface includes several video tutorials, making PhotoKey a

good starting place for beginners and for those wanting to master more complex techniques such as shadow casting, which is available on the Pro version only. Other benefits to the Pro version include twice the number of free backgrounds and effects, as well as batch processing. For full-body shots, shadow casting is pretty much essential for realistic results.

Tim Coleman



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry.

Nikon D600 vs D800

AP takes a look at both the Nikon D600 and D800 full-frame DSLRs to find out the advantages of each model. AP 3 November

Olympus Pen E-PM2

We test the 16.1-millionpixel Olympus Pen E-PM2 and new 15mm f/8 body cap lens.

AP 3 November

Canon PowerShot G15

We test Canon's latest PowerShot model, with 12.1 million pixels, Digic 5 processor, 28-140mm (35mm equivalent) 5x zoom and full HD video.

Nikon Coolpix S800c

The firm's latest 16-millionpixel compact camera comes equipped with the Android operating system. AP 10 November

High-end, fast-aperture compact cameras

We compare image quality from six of the best high-end, fast-aperture compact cameras. AP 17 November

subscribe 0844 848 0848

FREE Photography Talks and Masterclasses!

Westfield London Travel Event 26-28 October 2012

Join Amateur Photographer and What Digital Camera for special photography activities at Westfield London, as part of the Westfield Travel Event taking place on 26-28 October.

Amateur Photographer will be running Photography Masterclasses* and talks with AP Editor Damien Demolder, who will be demonstrating 'seeing the shot' and 'top tips for travel photography'.

The What Digital Camera editorial team will also be on hand in the What Digital Camera Travel Clinic, answering your queries and giving you 'advice prescriptions' – whether it be the best camera to take away with you or the best lens to achieve the ultimate shot.

The Travel Event is themed across the

three **Sun, Snow and City** zones, and will provide you with the chance to find out more information about a whole range of inspiring destinations to visit and photograph as you consider your next trip abroad or within the UK.

It's the perfect event for all the family – and there's the chance to win some great holidays!

1 Masterclasses with Amateur Photographer's Damien Demolder

Friday & Saturday 9am-11am
Sunday 11am-1pm

*Sessions are free of charge, and are pre-bookable – visit www.amateurphotographer.co.uk/Westfield for full details

2 Expert SessionsDrop-in Clinic – City Zone

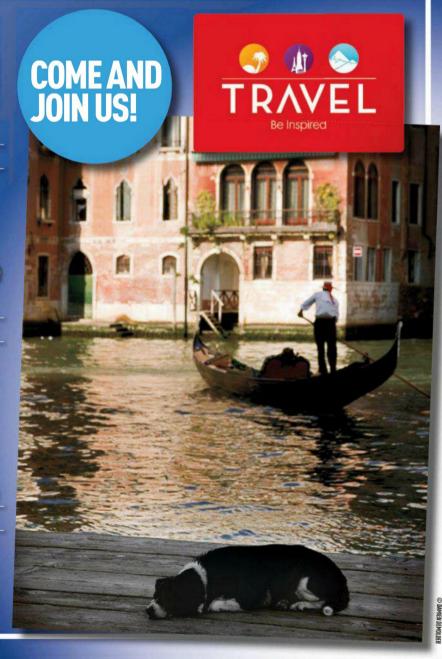
Friday & Saturday 12pm & 4pm Sunday 2pm & 4pm

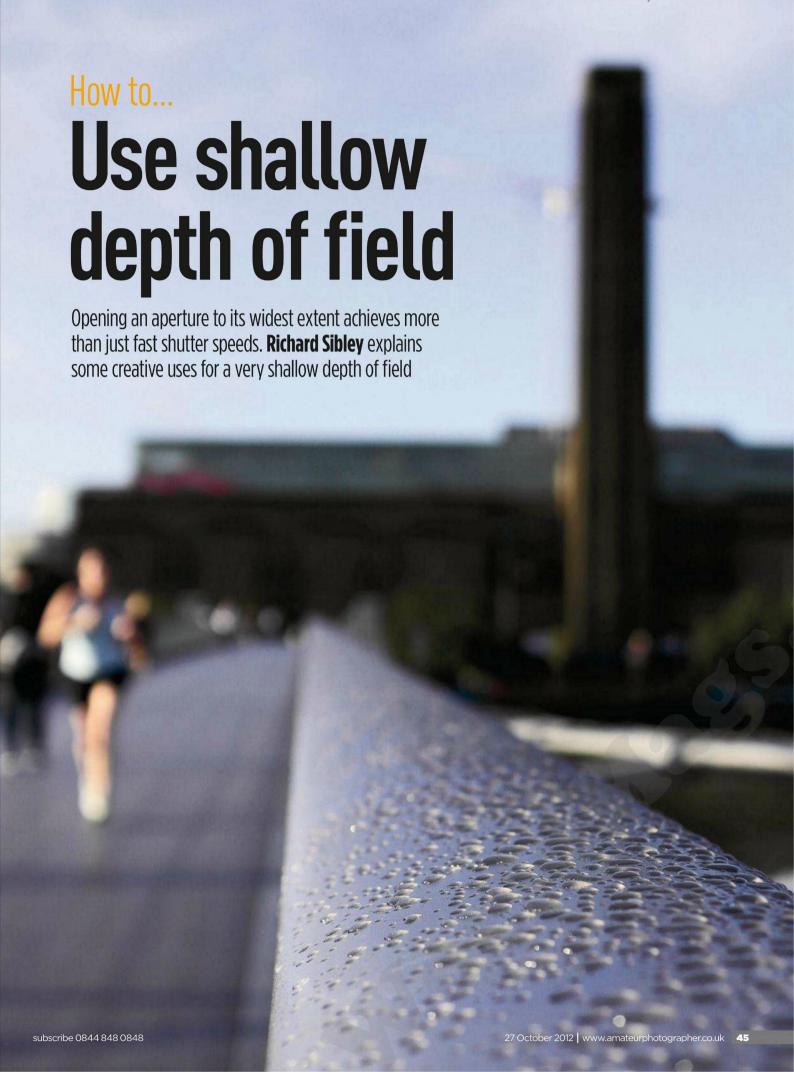
What Digital Camera's editorial team will be on hand to help you with all your camera and kit dilemmas before you go on holiday

3 Expert Sessions Drop-in Talks – Sun Zone

Friday & Saturday 1.30pm & 4pm Sunday 3pm & 4pm

How to work with the sunlight to take a great holiday photograph. Our experts will talk through images on a screen to look at ways of using different lenses in the sun, how to take great panoramic shots, action shots of kids playing on the beach and lots more





THERE are a number of photographic styles for which maximising the depth of field is a priority. For instance, most landscape photographers will try to get as much of the scene in focus as possible, using techniques such as hyperfocal focusing, while macro photographers will use small apertures or focus stacking to ensure they get all of the subject in focus. While the technical side of this is a real skill, using a shallow depth of field can be just as creative.

Shallow depth of field is a technique used

Older manualfocus lenses are an affordable way to get a lens with a large aperture. This Nikkor 50mm f/1.4 lens was a bargain at just £80

for many purposes, but most commonly to draw the viewer's attention to a particular point of interest by obscuring the rest of the scene. As it is difficult to achieve a shallow depth of field when shooting a general scene with a compact camera, there is a perception among the general public that images with shallow depth of field are the relam of the professional.

This belief has been boosted by the introduction of video capture on DSLRs. Prior to this, a shallow depth of field was difficult to achieve with conventional consumer video cameras because of their small sensors. But now, even an entry-level DSLR can be used to create this effect, which is reminiscent of the movies, and manufacturers are keen to promote this cinematic aesthetic

SUITABLE LENSES

The larger the maximum aperture, the better a lens will be for achieving shallow depth of field in its images. Generally, a standard focal length lens with a maximum aperture larger than f/2.8 is necessary, with a f/1.8 or even a f/1.4 lens preferable. While this may sound expensive, there are affordable options out there. Both Nikon and Canon have 50mm f/1.8 lenses in their ranges for under £200, and it is possible to find used versions of these lenses for under £100.

Don't forget that many standard kit lenses

supplied with film SLRs used to be 50mm f/1.8 models, so there is an abundance of these optics available second-hand; for owners of Nikon or Pentax DSLRs, these lenses should fit straight onto the camera. For other DSLR makes or compact system cameras, an adapter may be required, but even with the cost of this included, it should be possible to buy an old manual-focus 50mm f/1.8 lens for less than £50.

SHOOTING WIDE OPEN

Except for in low-light conditions, most photographers avoid shooting with a fully open aperture. This is because a lens will not be at its sharpest at this setting and will tend to produce lower-contrast images. Vignetting and chromatic aberration will also be at their most intrusive

However, shooting wide open is necessary if the photographer wants to obtain the shallowest depth of field possible. On these occasions, most of the problems can be lived with. For instance, while sharpness will vary from lens to lens, fixed optics will generally still be of an acceptable sharpness even when fully open; contrast can be adjusted in image-editing software, while vignetting is quite easily removed, or it can even be beneficial by concentrating the attention on the centre of an image.

However, chromatic aberration will always be of some concern, especially with cheaper



ACHIEVING SHALLOW DEPTH OF FIELD

AS WE all know, a wide aperture is required the larger the aperture, the shallower the depth of field. However, this isn't the only consideration; the relationship between the focal length of the lens and the focus distance to the subject is just as important. For example, a DSLR with a fullframe sensor, 50mm lens and aperture of f/1.8 will create a depth of field of just 17cm when photographing a subject 2m away.

A compact camera with a 1/1.63in sensor, with its lens set to the equivalent of 50mm and f/1.8 might be expected to provide the same depth of field. However, this is not the case, even if the angle of view remains the same as with the full-frame camera. This is because depth of field is dictated by the actual focal length of the lens. So, using our compact camera with its 1/1.63in sensor and 10.8mm focal length (equivalent of 50mm on a full-frame camera), the f/1.8 aperture actually gives a depth of field of 75cm. This is why it is more difficult to achieve a shallow depth of field with a compact camera.

So rather than thinking about equivalent focal lengths, it is the actual focal length of the lens that is important. This advice also applies when using the APS-C or four thirds formats. Conversely, cameras with medium-format sensors, such as the Pentax 645D make it possible to create an even shallower depth of field. In the same scenario as above, with an 85mm lens (equivalent of a 50mm on a full-

17cm focus DSLR 50mm f/1.8 2m75cm focus Compact 50mm equivalent 2m

frame camera), the depth of field at f/1.8 is just 9cm. Even at a more realistic f/2.8, depth of field is still just shallower than the 35mm full-frame camera, at just 15cm.

The closer the point of focus, the shallower the depth of field will be. However, the depth of field of a 300mm lens at f/2.8 focusing at 10m is the

same as a 30mm f/2.8 lens focusing at 1m. Both produce a depth of field of 18cm. While the angle of view might change, if the subject is the same size in the frame then the depth of field is also the same. Lens choice is therefore a consideration when shooting images with a shallow depth of field.





BOKEH AND SPECULAR HIGHLIGHTS

FOR THOSE unfamiliar with the term. 'bokeh' describes the out-of-focus area of an image. The look is characterised by the shape of the aperture blades of a lens. Thus, a hexagonal aperture will produce hexagonal bokeh. This can be seen in out-of-focus specular highlights, which take on the shape of the blades. Ideally, a smooth bokeh is preferable, and it is rounded aperture blades that create this.

One advantage of shooting with the aperture fully open is that the bokeh will always be

circular, due to the blades not obstructing the light coming through the circular lens barrel. As a result, images usually have very smoothly graduated, natural-looking bokeh.

One of the best times to see specular highlights is when shooting cityscapes at night. The combination of the shallow depth of field and these highlights lend images a very cinematic look. Out-of-focus lights become highlights devoid of detail, and they can even start to blur into one another to

create interesting patterns and shapes.

Immediately following rain is another occasion when you can use shallow depth of field to achieve that filmic effect. Wet surfaces are highly reflective so shoot your subject against a background that contains lots of light sources, such as streetlamps, illuminated signs, traffic lights and so on, to create even more highlights. You can also use a bit of fill-in flash to increase the separation between the subject and background.

lenses. The effects of this type of distortion will be at their worst along high-contrast edges, towards the corners of an image, so try and make sure your subject is close to the centre. Of course, this isn't always possible, so when shooting wide open, save images as raw files so that chromatic aberration can be removed later using software. Alternatively, convert the image to black & white, where the aberrations may not be as noticeable.

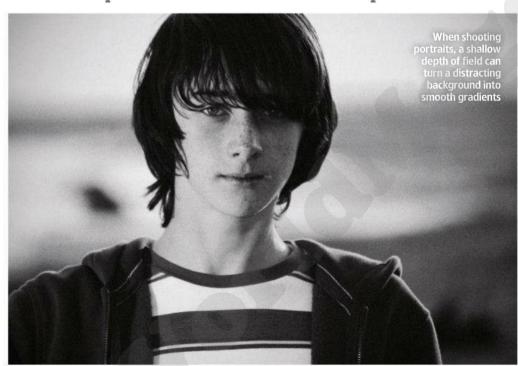
Another option is to stop down the lens. If you have a lens with a f/1.8 aperture, stopping down to f/2.8 may reduce chromatic aberration, while still producing a shallow depth of field.

SHALLOW PORTRAITS

One way in which the softness of a wideopen lens can be used positively is for portraits. The shallow depth of field means that when focus is on the subject's eyes, very often other facial features will be slightly soft. Combined with the fact that a lens is naturally softer when at its maximum aperture, it is easy to achieve a slight softfocus effect.

This is a particularly flattering effect when taking female portraits, as it slightly softens and smooths the skin. But beware, shooting portraits in this way can be tricky, because with a shallow

'There is a perception among the general public that shallow depth of field is the realm of the professional'





depth of field any movement either by the photographer or the subject, however minute, can cause a shift in focus from the subject's eye to their nose or ears. Sometimes even the slightest movement can cause a noticeable shift from the pupils of the eye to the eyelashes.

If you are taking portrait images using an autofocus camera, switch to continuous shooting and continuous AF mode, and use focus tracking or keep a focus point on the subject's eye. Rather than taking a single shot, fire a burst of three images and then choose the sharpest. If using a manual-focus lens, try just shifting the focus barrel slightly as you hold down the shutter button.

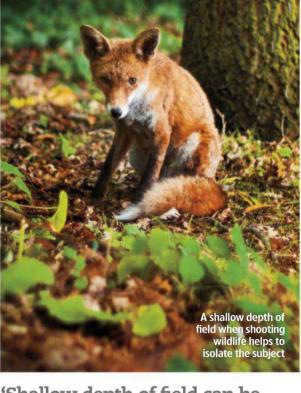
ISOLATE A SUBJECT

The main purpose of using a shallow depth of field is to isolate the subject from its surroundings. It is a very simple technique for directing the eye straight to the subject of the image. This can be useful when shooting a group of items, such as a face among a crowd, or a flower

against a busy background of foliage.

It can also be a good way of framing a subject. By using a wideangle lens and getting down low in a scene, both the foreground and background will be very blurred and out of focus, leaving the main subject sharp and completely framed by out-of-focus areas. Which, once again, makes the subject very obvious to the viewer.





'Shallow depth of field can be useful when shooting a group of items, such as a face among a crowd, or a flower against foliage'

Even the slight change between f/2 and f/4 can make quite a big difference to the depth of field

Use a shallow depth of field to pick a specific subject among a crowd

TOP TIPS

On bright, sunny days use an ND filter to reduce the exposure and allow you to shoot wide open, without overexposing the image.

Use continuous shooting and continuous AF to fire a burst of images to ensure that one is in focus.

Remember that out-offocus areas can act as a frame for the subject.

Don't be scared of adding to the natural vignette of shooting wide open. It can help focus attention away from the edges.

It is possible to pick up older manual-focus 35mm or 50mm f/1.8 or f/2.8 lenses at very affordable prices.

NEW Studio Block

In a choice of black or white vinyl edgings, the Studio Block image is professionally printed and mounted onto an 18mm deep block with a matt laminate for a durable surface.



WANTED FOR CASH Exclusively... Nikon HIGHEST PRICES PAID Grays of Westminster are always seeking mint or near-mint examples of Nikon equipment: Nikon cameras, AF-D Nikkor lenses, AF-S Silent Wave Nikkor lenses, AF Micro-Nikkor lenses, Nikon Speedlights, Nikkor AIS & AI Manual Focus Lenses Grays of Westminster - Exclusively... Nikon 40 Churton Street, Pimlico London SW1V 2LP www.graysofwestminster.co.uk



Quality Counts

Peak Imaging, FREEPOST RLSY-YZJX-SLXC, Sheffield S20 3PP





Pentax X-5

Pentax introduces the X-5 bridge camera to its range, featuring a wide 22-580mm lens that benefits from the company's sensor-shift shake reduction



ALMOST three years ago when Pentax's last bridge camera, the X90, was released, it featured a class-leading 26x optical zoom. Fast forward to 2012 and we have seen a 50x zoom in the Canon PowerShot SX50 HS, a constant f/2.8 aperture in the 24x optical zoom of the Panasonic Lumix DMC-FZ200, and an imaging sensor in the Fujifilm X-S1 that is about twice the size of those used in other models. Manufacturers are including many new features in their cameras in order to get them noticed. Therefore, the new Pentax X-5, which replaces the X90, has much to build on in order to get up to speed in this competitive part of the market.

FEATURES

The main feature of a bridge camera will always be its lens, and here the Pentax X-5 offers a 26x zoom. It is certainly not class-leading, as nowadays some travelzoom compacts come close, but the range still makes the X-5 hugely versatile. In fact, the X-5 has an 'ultra-wide' 22.3mm setting, matched only by the recently announced Olympus SP-820UZ, while at its 580mm telephoto setting the X-5's maximum aperture is reduced from f/3.1 to f/5.9.

For these telephoto settings to be used effectively, the camera needs to be stabilised. In the X-5, Pentax has the advantage of its unique sensor-shift shakereduction system, which also features in the company's DSLRs. Pentax has introduced a digital shake reduction (SR) mode that works with the sensor-shift SR to produce a dual shake-reduction system.

Images are recorded onto a backilluminated CMOS sensor. This type of sensor supposedly reduces the level and effect of noise on image quality, which is important in a bridge camera like the X-5 because it uses a compact-sized 1/2.33in (6.08x4.56mm) unit that is prone to noise. The sensor contains 16 million effective pixels for a maximum output of 4608 x 3456 pixels and a file size of 4-5MB.

The X-5 offers 1080p HD video

- 16-million-pixel back illuminated CMOS sensor
- 26x zoom (22-580mm equivalent)
- 3in, 460,000-dot tilt LCD screen Full HD 1080p,
- 30fps video recording 10fps burst mode
- Street price around £200





The wide 22mm setting is classleading. At the 580mm setting, composition is tricky, but shooting at 1/400sec I achieved sharp results

recording at 30fps. Videos up to 25min can be captured via the direct record button on the rear of the camera. There are also a number of shooting modes to choose from, including a high-speed continuous 30-frame burst at 10fps, 12 digital filters and creative image-processing tools.

BUILD AND HANDLING

First impressions of the Pentax X-5 are very positive. The camera's pronounced handgrip has a faux leather finish, and is grooved while its deep profile affords a firm grip. So, not only is the camera comfortable to hold, but it is also well balanced and light enough to shoot with one hand or carry around all day on a shoulder.

Start-up is fast, with the X-5 ready to shoot in 2secs. The lens zoom is controlled by the rocker next to the shutter-release button, and its wide 26x optical zoom range takes about 2secs to go from the wide to the telephoto setting. Use the digital zoom and the range is extended to 187.2x, but the quality of the images in these settings is noticeably compromised. The digital zoom extension can be deactivated to prevent accidentally choosing one of these settings.

At the 580mm setting it is much more difficult to keep the X-5 steady when shooting handheld, and the maximum aperture is reduced to f/5.9. Dual SR then compensates for camera shake, and while I found that with a steady hand I was able to shoot at 1/125sec and often get a sharp image, it is better to shoot at around 1/400sec or faster.

Thankfully, a tilt function has been introduced to the LCD screen in the X-5, which aids clear viewing from both high and low viewing angles. Without the tilt function in use, the moderately bright 3in, 460,000dot screen can be tricky to view. Images can also be composed and viewed using the built-in EVF. I suspect photographers will use the LCD screen more frequently, because the 230,000-dot display of the EVF lacks the vibrancy and crispness to



'Pentax has made radical improvements across the board in producing the X-5'

display the final image accurately.

Pentax has opted to use four AA batteries to power the camera, so it is worth buying rechargeable batteries to save money on new batteries every time they run out.

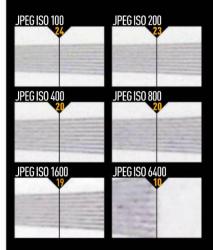
Aperture and shutter priority shooting modes are not available, possibly because the camera features only two available apertures at any given focal length. For those who want control over the exposure, manual exposure is possible, and can be adjusted using the rear dial and the exposure compensation button on the top-plate.

PERFORMANCE

Compromises have to be made with a camera that has a compact-sized imaging sensor offering such a wide zoom range in a single lens. The quality of detail that is captured is perhaps the most significant downside to a bridge camera, as is the case with the X-5. Given the target audience, processing power and price point of the camera, it shoots JPEG format only. In a landscape, fine detail such as grass appears either mushy or as a single green mass. There is also a softness to the edge detail

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to its 100mm point. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Facts & figures

Sensor Output size

Lens

File format Sensitivity

Shutter speeds Metering system

White balance Exposure modes

AF modes

Viewfinder LCD monitor Storage media

Power Weight Dimensions £229.99

1/2.3in (6.08 x 4.56mm), 16-million-pixel CMOS

4608 x 3456 pixels

26x zoom lens. 4-104mm (22.3-580mm effective) f/3.1-5.9, 1cm close focus macro mode

JPEG only

ISO 100-6400

4-1/2000sec

Multi-segment, centreweighted, spot

Auto WB, 6 presets, manual

Programme, manual, auto, custom, sport, landscape, portrait, handheld night snap and 20

scene modes including HDR

9-point, spot, tracking, infinity landscape,

manual, AF point switching

Yes, 230,000-dot EVF 3in tilt LCD with 460,000 dots

SDHC, SDXC, SD

4x AA batteries (approx 500 shots)

599g (including card and battery)

balance addresses this

86.5 x 120 x 106.5mm

of subjects in all but close-range subjects in bright light.

Our resolution charts indicate that the X-5 is capable of resolving to the 24 marker at ISO 100, which is on a par with the best performing bridge cameras. There is a drop in overall image quality at ISO 400, and then again at ISO 1600 and each ISO rating after that. Detail is soft at best, but this is even more noticeable down the ISO range.

As with most cameras at this level, the evaluative metering of the X-5 produces print-ready images. Midtones are bright and punchy, but in scenes of high contrast the highlight detail is usually lost. This suggests the camera has a modest dynamic range. In bright conditions, it is best to use manual exposure with around 0.7EV reduction dialled in, which is indicated on the screen.

Compact cameras tend to produce 'lessbelievable' colours than cameras with larger The AWB setting produces a cool this scene, which was shot on a bright day with light cloud cover. The detail in the sky has burned out quickly, and the edge detail of the building and branches against the sky suffers from chromatic aberrations

colour rendition in



X-5 is perfectly capable, without being outstanding. The standard focus mode uses 25 centrally placed AF points, which are individually selectable in spot AF. Manualfocus operation is intuitive and covers from infinity to 1cm macro. All

imaging sensors. This is the case with the

X-5, especially when using the landscape

a little cool for my liking, but a custom white

For everyday use, the autofocus of the

scene mode, where colours are overly saturated. Overall, the auto white balance is

Verdict

has made radical improvements across the board to the X90 in producing the X-5. Those who tend to shoot landscapes should appreciate the camera's classleading wideangle focal length, and the camera feels good in the hand, too. At its affordable price point, this is a very competitve camera. However, in a market where manufacturers have included so many new features to make them stand out

from the crowd, the X-5 sinks into the background.



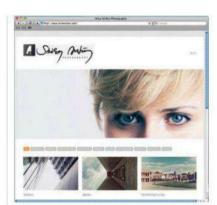


Pentax, Pentax House, Heron Drive, Langley, Slough, Berkshire SL3 8PN. Tel: 0870 736 8299. www.pentax.co.uk

ASKAP

Let the AP team answer your photographic queries

If you want to make a name for yourself as a photographer then a website is a great way to publicise your work



BACK-FOCUS PROBLEMS

I know one or two people who have experienced a back-focus problem, but I think this is something that is often overlooked or maybe even denied by manufacturers. I believe that Sigma will take in a camera/lens combination and recalibrate the equipment, but I haven't heard of other manufacturers offering this service. Is this a major problem?

Robin Bailey

I'll cover the 'what and why' of back focusing in this week's glossary, and while it's definitely something that's overlooked by most of us, I don't think it's fair to say that it is something that is 'denied' by manufacturers. In fact, you could argue that the opposite is true, as a number of digital cameras (mostly pro-spec DSLR bodies) have included a 'Micro AF adjust' feature for a number of years. This enables you to fine-tune the camera's AF system for your individual lenses, essentially compensating for any slight back (or front) focus issues to achieve the optimum result from

In our 4 June 2011 issue, we featured a free focus-adjustment chart, enabling you to check whether your focus is off along with instructions on how to use the chart. If you missed this issue, visit www.amateurphotographer. co.uk/backissues where you can find details about how to obtain a copy. Alternatively, Datacolor's Spyder LensCal tool provides a more hardwearing version for around £50. Visit

If your camera doesn't allow you to adjust the focus yourself, the only option is to get in touch with your camera/lens manufacturer to see if they can resolve the problem. In many cases, though, it will be an issue that is so slight as to be negligible, and if you haven't noticed it then it really isn't worth worrying about. Chris Gatcum

spyder.datacolor.com/products for

EXPLORING IR

vour optics

I have recently bought a secondhand Nikon D70S body and R72 filter so I can explore the world of infrared photography. Can you advise me about the settings I need to consider to get the best results, such as the sharpest image and the least 'grain'?

Mike Wilde

If you've got the camera and you've got the filter, then why not give it a go and see for yourself? Generally, the process is the same as shooting 'conventional' images: a low ISO will minimise noise, while setting the aperture a couple of stops from its smallest setting (which usually means setting it to f/8-f/11) will maximise sharpness. Chris Gatcum

Be it about modern technology, vintage equipment. photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ ipcmedia.com. via twitter dap answers or by post to: Ask AP, Amateur **Photographer** Magazine, IPC Media, Blue Fin Building. 110 Southwark Street, London SE1 OSU.

I am an amateur/semi-professional photographer, who recently moved to England from Hungary in the hope that I can expand my creativity and gain more exposure for my work so that one day I can make a living from my talent and passion. I felt that the UK is a land of chances, and hopefully the place where I can build my photographic future.

Sadly, after two months of applying for several positions, I have yet to accomplish any of my goals. Can you advise me as to how I could get started as a photographer?

Artur Striker

Regardless of the genre, photography is a highly competitive area, and there are thousands of would-be photographers leaving schools and colleges every year, as well as older 'career changers', all of whom want to make a living from their camera. Many will spend years trying to get their 'big break', and the reality is that for some it simply will not happen, no matter how much they invest in terms of time and effort, or indeed how talented they are.

I've had a look at your online portfolio (www.strikerartur.com) and there are some great images on there, so you shouldn't be disheartened as you've got the skills. However, if you really want to do it then you need patience and persistence. Hooking up with a photographer working in the area you aspire to and assisting them was

FROM THE AP FORUM

Stuck filter

fozz_y asks I have a Nikon D3100 fitted with an 18-200mm lens, but the UV filter is stuck on the lens. It will not turn at all, and I don't want to try too hard in case I damage it! Does anyone have any tips as to how I can remove it?

wave replies I would get a rubber pad, then stand the filter and lens on it and twist.

AP GLOSSARY BACK FOCUS

In this week's Ask AP, Robin Bailey enquires about back focus, which is a fairly common occurrence, yet it is not something that we necessarily consider. Put simply, it means that the camera (usually a DSLR) focuses slightly behind the subject (or in front of it in the case of front focus). How noticeable this is will depend on a number of things, but depth of field at smaller apertures can often hide it, meaning it's most apparent when you're shooting with your lens wide open.

At this point most people will assume their lens is slightly 'soft' when it's used at its maximum aperture and think nothing more of it. However, although a soft lens is a possibility (and it may indeed be nothing to do with the focus), it could also be a back (or front) focus issue.

The reason this happens is because of the way in which cameras and lenses are manufactured. Whether you're using entry-level kit or high-end gear, cameras and lenses are mass-produced, and this

brings with it 'manufacturing tolerances', which are the fractions of a millimetre either side of an ideal measurement that the manufacturer will accept.

By their very nature, these tolerances create imperfections. Tiny differences in the thickness of the lens mount, the position of the camera's mirror, the position of the AF sensors, the sensor position and many other elements in the focusing chain can all add up, but as long as they remain 'within tolerance' overall, the camera or lens will receive a seal of approval and head out of the factory.

Yet while both your camera and lens may be within tolerance when measured individually, there is nothing to say how close they are to the extremes of the manufacturer's tolerance range. Both may be at the upper end of the tolerance scale, and could easily exceed the tolerance levels when combined. It is this specific camera/lens combination that creates a back— or front – focus issue.

traditionally the first step towards 'going solo'. Unfortunately, it's going to mean knocking on a lot of doors (metaphorically speaking) and hoping somebody will take you on – few jobs are advertised as very few working pros will be short of offers from potential assistants.

Alternatively, you can take a more direct approach and simply try to get work for yourself. This is an increasingly popular option, as digital capture has in many ways shortened the learning process (at least in terms of the practical side of the business). If you want to shoot fashion, for example, then you need to contact magazines,

designers, independent stores – in fact, anyone who uses (or could potentially use) a photographer. This applies to any other area of photography – you really need to let people know you're out there.

To my mind this means you've got two choices. If you want to be a photographer you need to get out there and tell people you're a photographer, whether that means contacting professionals with a view to assisting them, trying to get clients of your own, or perhaps both. Don't expect things to happen immediately though. The second option, to put it bluntly, is to choose a different career path. **Chris Gatcum**

Fen replies If you have a good – and friendly – camera shop near you, they will remove it for free. Failing that, use a tea towel to grip the filter and then remove it.

Bob Maddison replies The problem arises because the filter ring is distorted when you grip it with your fingers. You need to apply uniform pressure around the whole of the filter diameter. Try using one of those devices designed to help you remove stubborn screw tops on jars. The type with a heavy rubber gripper is the one to use. There are also filter wrenches available from most camera shops that are not too expensive.

rjbell replies Rub a candle over the thread the

next time you use it to stop it sticking again.

Benchista replies A candle will work, but a soft pencil is probably better.

Roger Mac replies Try using a hot tea towel to grip the filter. The heat might allow the filter to expand enough to loosen it slightly. Apart from that, all the above advice is excellent. Incidentally, you can buy dry lubricants (powdered graphite or molybdenum disulphide, for example) that are even better than candle wax or a soft pencil.

Rob Barnett replies A plastic filter wrench does the trick easily. Most camera shops should stock them and they cost only a few pounds.



rangefinder

27 October 2012 | www.amateurphotographer.co.uk

Expert reviews from the makers of What Digital Camera Control Control

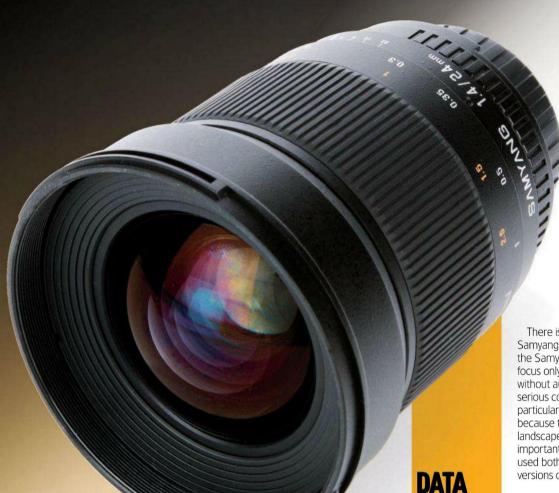
THE NEW IPAD APP FROM THE MAKERS OF WHAT DIGITAL CAMERA



With 360° views and beautiful images, test shots and over 100 of the latest cameras tested and reviewed all in one handy iPad app...

So, what are you waiting for?





Samyang 24mm f/1.4 ED AS UMC

Tim Coleman finds out if the optical quality of the manual-focus Samyang 24mm f/1.4 lens can match comparable own-brand versions costing three times more



SAMYANG has long been a minor player in the UK lens market, but with supply improving, new releases extending the company's range and each model available in most of the popular lens mounts, Samyang may just find itself emerging from the shadows. When we tested the company's 35mm f/1.4 AS UMC lens (see AP 27 August 2011), it received a fivestar rating. Since then, the company has

announced several new models, including cine-based optics and more fixed-focallength wideangle lenses, including the 24mm f/1.4 ED AS UMC lens on test here.

What appealed to us about Samyang's 35mm f/1.4 was its high build quality, good handling and excellent optical performance, and at a first glance we have no reason to expect anything different from the new 24mm f/1.4 lens. Another important factor with the new lens is its price, as the Samyang 24mm f/1.4 is available for around one-third the cost of ownbrand lenses. With the Nikon and Canon own-brand equivalent versions having a street price of around £1,500, the £500 Samyang 24mm f/1.4 lens is a bit of a steal.

There is a key difference between the Samyang and own-brand models in that the Samyang 24mm f/1.4 is manualfocus only. However, for those who can do without autofocus, a Samyang lens is worth serious consideration. The new lens is a particularly appealing model in the range because this focal length is used mainly for landscapes, for which autofocus can be less important. Throughout this test, we have used both the Canon and Nikon-mount versions of the lens.

DIFFERENT VERSIONS

Varies according to fit,

£480 for all fits except

£500 for Canon and £520

for Nikon fit (prices taken

from www.ukdigital.

Focal length

Canon EF, Nikon F.

Construction

13 elements in 12

Pentax KAF, Sony Alpha,

Samsung NX, four thirds

groups including 4 low-

dispersion elements

Diaphragm blades

Aperture range

f/1.4-f/22 Minimum focus

distance

Filter size

97x83mm

Weight

Size

Mount

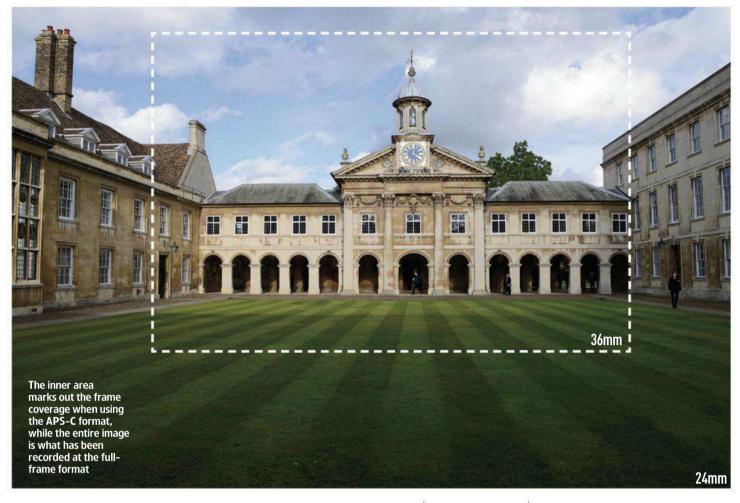
see below **Street Price** In the Samyang range, the Nikon version of each lens is the only one to feature electronic contacts to relay exposure information. On the Nikon version, the shutter speed and aperture can be controlled via exposure modes, and it is undeniably easier to use than the other versions. In use, the aperture ring must be set to the f/22 marker.

For all other versions of the Samyang apart from the Nikon versions, trickier and the correct area is in focus.

BUILD AND HANDLING

The 24mm f/1.4 ED AS UMC is a fullframe lens that many people would use primarily for landscapes. When used with an APS-C camera, the focal length of the lens is approximately 35mm and the maximum aperture around f/2, which also makes it a good choice

lens, the aperture is adjusted using the aperture ring on the lens itself, so only aperture priority or manual exposure is available. As a result, the brightness of the viewfinder is affected depending on the aperture selected. For example, if you choose a more closed aperture, the viewfinder display is darker. Furthermore, the exposure information is not displayed in-camera during capture or in the metadata of image files. These handling issues do make all the Samyang lenses, less convenient to use. However, many of the Sony single-lens translucent cameras can indicate the focus point through a 'peaking' function, which helps to ensure



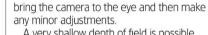
for reportage and environmental portraits. I used the lens with the Nikon D600, which features both the APS-C and full-frame format, and it is easy to switch between the two to achieve the 24mm and 36mm focal lengths.

There are a number of similarities between the Samyang 24mm and 35mm lenses. In fact, to the naked eye they look like the same lens, except that each focal length is indicated on the barrel and the 35mm version is physically longer. The build quality of the new lens is very high and reassuringly weighty. It is also a similar size to own-brand versions, although it is a little lighter thanks no doubt to the lack of parts required for autofocus.

With no autofocus, the Samyang 24mm f/1.4 relies on intuitive control of manual focusing for ease to use. Thankfully, the lens barrel is dominated by the ridged focus ring, which is dampened beautifully for a smooth rotation. Focus distances are clearly marked around the middle of the lens barrel, and with these reference points it is possible to ready the lens near the focus point as you

This scene was Samyang 24mm lens and the equivalent Canon 24mm lens, with exposure settings of f/11, 1/125sec

captured with the and ISO 800



A very shallow depth of field is possible with the maximum apertures available, but even at f/4 close-range subjects taken using the full-frame format have a narrow margin for error, and it is undeniably tricky to achieve an accurate focus. Time is required over images in order to get the focusing right. For most scenes, bracketing the focus is helpful to increase the likelihood of an accurate focus. The minimum focus distance is 0.25m, and like many wideangle lenses the Samyang's thread takes 77mm filters.

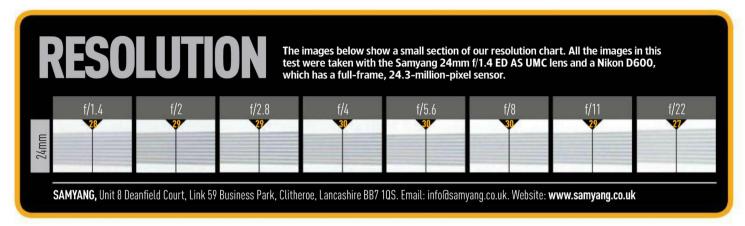
There is no marker on the lens barrel to line up the lens when attaching it to the lens mount, which is disappointing. The f/22 marker on the rear of the barrel is in the correct place on the Nikon version, so this needs to be remembered when mounting the lens, while a red dot on the rear metal lens mount is used on the Canon version.



For this test I have taken a comprehensive range of images, covering the range of apertures and focus distances with both full-frame and APS-C format.

Centre sharpness is excellent with the Samyang 24mm f/1.4, especially when using apertures between f/4 and f/11. There is a minor drop off in resolved detail at the maximum and minimum aperture settings, which is standard for any lens. Impressively,





though, detail is crisp, even in the corners, which is testament to the edge-to-edge quality of the glass.

I would avoid using the f/1.4 aperture. In this setting, it is difficult to achieve any sort of sharpness in the frame, with a soft glow around all areas, including the area in focus. Vignetting is pronounced, and chromatic aberrations (red and green 'fringing') are a little distracting across the entire frame. Drop down to f/2 and vignetting is significantly reduced and it is all but gone at f/2.8. Likewise, at f/2.8 fringing is reduced in the centre of the frame, although it is still present in particular situations such as backlit tree branches against a bright sky. In fact, without using chromatic aberration correction post-capture, fringing can be an issue all the way to f/8.

As expected from a wideangle lens, barrel distortion is obvious under the controlled studio setting and for scenes that include structures such as buildings. The lens is also not particularly flattering for portraits, but this focal length is not really designed

for such use. In a landscape image, barrel distortion is not distracting.

The quality of the out-of-focus areas is, on the whole, pleasant, although in very specific situations, such as backlit gaps between the leaves in a tree, the bokeh can be a little poor up to f/2.8, with an orb effect. However, this is a very specific situation that is unlikely to crop up often in everyday shooting. Landscape photographers who use a 'extensive' depth of field are unlikely to ever see this effect because it is not present at apertures of f/4 and above.

SAMYANG VS CANON

With a street price one-third that of a Nikon and Canon version, I was keen to compare the optical quality of the Samyang 24mm f/1.4 lens with one of these own-brand models. Looking over identical landscape images taken with the Samyang lens and the Canon EF 24mm f/1.4L II USM at f/11 (with images processed using Canon's Digital Photo Professional raw software),



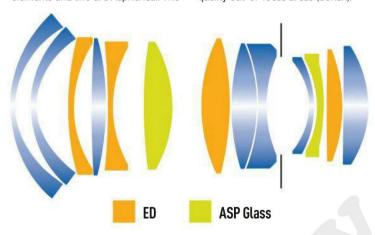
On the left is the Nikon version. which in use is set to its f/22 aperture and the settings adjusted incamera, while the aperture ring of the Canon version on the right is used to change aperture

the Canon has a slight edge on image sharpness that is only noticeable under close scrutiny. What is more obvious is that the Canon lens is 'brighter', with images showing greater contrast and punch.

The lens distortions mentioned in the optical quality section of the review, such as fringing, are consistent in both lenses. Overall, optically there really is little to choose between the two lenses. Even on a wideangle lens, though, general-purpose use benefits enormously from autofocus, which is where the Canon model has its clear advantage.

LENS CONSTRUCTION

INSIDE the Samvang 24mm f/1.4 lens is a complex construction of 13 lens elements in 12 groups, four of which are low dispersion (ED) elements and two are Aspherical. The aperture range runs from f/1.4 to f/22. and the eight diaphragm blades create a near circular aperture. A circular aperture is desirable to create highquality out-of-focus areas (bokeh).



Verdict

WHEN using such the shallow depth of field that an f/1.4 lens offers, a manual-focus-only lens is a good reminder of just how useful autofocus is. Even a skilled photographer will find that there are numerous occasions when the manual focus is 'off' in everyday images. For the landscape photographer who has time to compose and view images, though, this is less of an issue, and exactly where the Samyang 24mm f/1.4 lens comes into its own. Considering

the difference in price between this lens and own-brand versions, the optical quality of the Samyang 24mm f/1.4 is simply excellent. Through this lens, Samyang deserves its growing reputation.



YES! I would like to subscribe to Amateur Photographer		
3 monthly Direct Debit, pay only £19.99 every 3 months saving 43% off the full price of £35.11		
2 year subscription (102 issues), pay only £159.99, save 43%		
1 year subscription (51 issues), pay only £84.99, save 39%		
Your Details:		
Mr/Mrs/Ms/Miss: Forename:		
Surname: If you would like to receive emails from Amateur Photographer and IPC containing news, special offers, product and service information and, occasionally, take part in our magazine research via email, please include your email below.		
Email ^{**}		
Address:		
Postcode:		
Home Tel No: (inc. area code)		
If you would you like to receive messages from Amateur Photographer and IPC containing news, special offers, product and service information and, occasionally, take part in our magazine research via your mobile, please include your mobile phone number below.		
Mobile No.:		
Year of Birth:		
I would like to send a gift to:		
Please also fill out 'Your Details' above. To give more than one subscription, please supply address details on a separate sheet.		
Mr/Mrs/Ms/Miss: Forename:		
Surname:		
Address:		
Postcode:		
If the person receiving the subscription is under 18, please add their year of birth here:		
Year of Birth:		
Choose from 3 easy ways to pay:		
 Pay £19.99 every 3 months by Direct Debit (Complete the Direct Debit form below) I enclose a cheque/International money order made payable to IPC Media Ltd., for the amount of £ 		
3. Please debit £ from my:		
□Visa □Visa Debit □MasterCard □Amex □Maestro (UK only)		
Card No:		
Start Date (Maestro only): Issue No.(Maestro only): Expiry Date:		
Signature: Date:		
(lamover 18) Instruction to your Bank or Building Society to pay by Direct Debit		
For office use only. Originator's reference - 764 221		
Name of Bank:		
Address:		
Postcode:		
Account Name:		
Sort Code: Account No:		
Please pay IPC Media Ltd. Direct Debits from the account detailed on this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with IPC Media Ltd. and if so, details will be passed electronically to my Bank or Building Society.		
Signature: Date:		
(I am over 18)		

[I am over 18]

Offer only open to new subscribers. Final closing date for all orders is 1st February 2015. Orders purchased as a gift before the 9th December 2012 will start with the February 2013 issue published in January. All weekly titles will begin with the first available issue in January. All gift orders purchased after this date with begin with the first available issue. Please allow up to start the start will begin with the first available issue. December 2012 will begin with the first available issue in January. All gift orders purchased for yourself will start with the next available issue in January. All gift orders purchased the yourself will start with the next available issue in January. All gift orders purchased after this date with begin with the first available issue. Please allow up to start your order will be acknowledged by email and you will be open the option to request a gift card concluded your post if you do not supply an email address you will automatically be sent a postal gift card. All prices are discounted from the full subscription rate afvertised in each title, include PRP and are correct at time of going to press. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. Please note iPad editions are supplied to subscribers at no extra cost for the first 12 months of their active paid print subscription. Amenuter Photographer, published by IPC Media Lid IPC, will collect you preson information to porn information to promote and ask your opinion on our magazines and services. Please this chere if you prefer not to be entroused. The Promy occasionally pass your deterded organisations so that they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not be contacted. The Promy occasions and brands, promally are searching products and services. If you want to receive these messages please tick here? "PRIZE DRAW: A full li

CODE: AEW2

ve more Save an extra £5 when you buy two or more subscriptions Visit: www.magazinesdirect.com Or call: 0844 848 0848

- ☆ A subscription makes a thoughtful and lasting gift – there's a magazine for everyone!
- **** Why not treat yourself?**
- ****** Convenient delivery to you or your recipient
- * Free gift card with every gift subscription received before 9th December**
- Plus read Amateur Photographer on your iPad at no extra cost[†]

WIN! One of six luxurious breaks for two in Malta*

Phoenicia Hotel and Air Malta are giving you the chance to win one of six luxurious breaks for two in Valletta, including flights from a choice of UK departure airports. The lucky winners and guests will enjoy full board at this majestic hotel which overlooks the Grand Harbour and boasts a stunning pool deck, acres of gardens and a selection of bars and restaurants. You will automatically be entered into the prize draw on purchasing a subscription. For more information about this fantastic prize and for terms and conditions please visit www.magazinesdirect.com/prizedraw2013







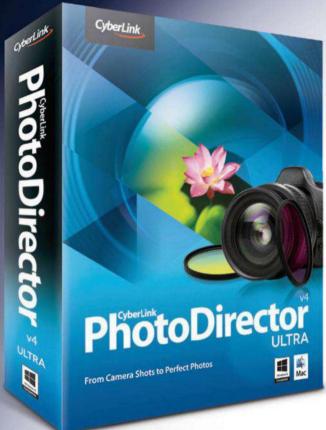
Complete the coupon opposite and send to: IPC Media Ltd, FREEPOST SEA 4394, Haywards Heath, WEST SUSSEX, RH16 3BR (NO STAMP NEEDED - UK ONLY)



* www.magazinesdirect.com/igh2

3 0844 848 0848 quote code: AEW2

Please have your payment details ready when you call. Open 7 days a week from 8am to 9pm (UK time) Overseas:+44 (0)330 3330 233



CyberLink **PhotoDirector 4**

Sleek, straightforward and affordable, Cyberlink's PhotoDirector 4 Ultra could offer Adobe Photoshop Lightroom some healthy competition. Richard Sibley tests the firm's new image-management and editing software

ADOBE'S dominance of the consumer and professional image-editing markets is such that other manufacturers find it hard to get a foot in the door. However, as our recent comparison test of raw-conversion software showed (AP 1 September), there are plenty of good programs available.

PC users may already be familiar with Cyberlink. Its Power DVD, and other software, often comes bundled with PCs, but now the company is planning to take on the Adobe juggernaut with its latest Cyberlink PhotoDirector 4 raw-editing and image-management software

WORKFLOW AND ORGANISATION

Like Adobe Photoshop Lightroom. PhotoDirector 4 has a clear workflow divided into categories at the top of the screen. Although most photographers will be using the software to work with raw image files, PhotoDirector is compatible with most file types, including JPEG and TIFF, allowing photographers to catalogue and edit their images. Once edited, images can be exported, printed, shown as a slideshow or uploaded to Flickr.

PhotoDirector 4 looks very familiar. It has a very straightforward layout reminiscent of Adobe products, with all the key menus located on the left-hand side. The Library section allows photographers to organise and find their images, with the usual options of star and colour ratings, tags and even automated face detection. For social photographers, or for organising your summer holiday pictures, the automatic face detection and recognition makes it extremely easy to tag and then find and





Top: The image Import window is clear and makes it easy to define where imported images are saved

Above: Printing contact sheets, or multiple images, is easy using the **Print Layout tools**

organise images of specific people.

Images can also be tagged with custom keywords, though this system isn't as comprehensive as that of Lightroom, in which a hierarchical system allows main categories and subcategories to be created, which helps when adding multiple specific tags.

IMAGE ADJUSTMENTS

All the usual image adjustments are readily available, though there isn't quite the level of control found in some of the more professional raw-conversion programs. For example, the noise reduction adjustment has both a colour and luminance slider to reduce the strength of each, and then there are two subsliders for each to control the detail. Nevertheless, the noise reduction works well, and it is possible to remove nearly all colour noise and reduce luminance noise without losing too much detail.

There is also no automatic correction for specific lens and camera combinations, but there is keystone correction as well as a fisheye slider, which is really a barrel/ pincushion slider. This can reduce lens distortion, but while simple to use, the level of control once again lacks a little of the finesse of more established programs.

As well as a huge range of preset image styles, it is possible to create and save your own, which can be easily and quickly applied at the click of a button. Better still, Cyberlink's online DirectorZone allows users to upload their own styles and share them with others, and currently there are already thousands of styles available.

Where Cyberlink PhotoDirector 4 does

- Image management and keywording
- Raw and JPEG image editing
- Manual lens corrections
- Localised adjustments Cut-out and
- removal tools Print layouts
- £79.99



Minimum system requirements Windows

Windows XP 32-bit SP3 or higher, Intel or AMD 3.0Ghz processor, 2GB RAM, 1GB disk space, 128MB VRAM graphics card, 1024 x 768-pixel, 16-bit colour display

Macintosh

Mac OS X v10.6.8 or higher, multicore Intel processor with 64-bit support, 2GB RAM, . 1024 x 768-pixel display





Above: Cutting out objects can be done quickly with a reasonable degree of accuracy

Left: There are a variety of different preset image styles, with thousands more available to download

best results. What I was impressed with is the speed at which it is able to select and then calculate the new content. In this regard. PhotoDirector 4 is among the fastest pieces of software I have come across, certainly on a par with Adobe Photoshop or Elements.

The Background Removal tool works in much the same way, except without the final step of adding the new content. Again, the results are not perfect, but they are very close and provide a good starting point for more precise editing.

Finally, there is the option to add a custom watermark or a frame to an image. The watermarks can be previewed on the current image, but can also be saved so that they can be added to future photographs. There is a selection of preset watermarks and frames to help you create your own, or you can start from scratch. AP

excel is in its ability to perform nearly all the corrections you would wish to make within the software, so most photographers will have little need for a separate imageediting program.

LOCALISED ADJUSTMENTS

Where Cyberlink PhotoDirector 4 really comes into its own is in its range of localised adjustments. The software also includes many of the more advanced editing features, such as the ability to paint effects onto parts of an image, that the likes of Photoshop Elements and Apple Aperture have had for a while

Found under the Edit tab at the top of the screen is a range of very useful tools, such as the self-explanatory People Beautifier tools for portraiture. Putting the rather corny names of these tools to one side, they are actually very useful for quick portrait editing. The Tooth Brush helps to whiten teeth, while the Eye Blinger brightens eyes. The Skin Smoother and Wrinkle Removal tools can improve a person's complexion, while those

carrying a few pounds more than they'd like can benefit from the Body Shaper tools. Thankfully, the strength and severity of each tool can be easily adjusted so users will only have themselves to blame if the effects look too over the top.

There are also a variety of tools for removing objects from images. The Smart Patch tool works just like the Patch Healing tool in Photoshop. It allows an area to be selected and replaced with another and makes removing unwanted distractions, such as litter in a landscape image, a simple affair.

More advanced is the Content Aware Removal tool. This allows the user to simply paint over the object that is to be removed. The software automatically detects the edges of the object, then erases it and fills in the gap left behind. Although the results aren't perfect, it is a useful option for removing small items from a scene, and also provides a good starting point for larger objects. However, further retouching should be done for

Verdict

ALTHOUGH it may be missing a few of the more advanced features found in other raw-editing programs, the strength of Cyberlink PhotoDirector 4 lies in its simplicity and ease of use, while still offering all the requisite image-editing features. Everything the vast majority of users will need is here, along with basic image library and management tools, slideshow creation and printing page templates. However, it is the fast and intuitive image-editing tools that really make

this a great piece of software for beginners. More advanced users, and those more familiar with Lightroom, may find it a little lacking, but on the whole it is certainly worth downloading the free trial version.



Market place Dealer and Classified Guide

To advertise please call 020 3148 2516 Fax 020 3148 8155 e-mail dave stone@ipcmedia.com

Index to advertisers	Grays of Westminster	Peak Imaging49
		Premier Ink & Photographic 68-71
3 Legged Thing Ltd9	Jessops26, Supp: 23	
		Sigma Imaging (UK) Ltd25
Camerworld 78-79	London Camera Exchange 18, 49, 72	SRS Ltd62
Campkins Camera Centre Ltd85	Mathematical Company C	T4 Commun.
Camtech63		T4 Cameras85
Canon UK Ltd Cover: ii	Mifsud Photographic 76-77, Supp: 10, 14	UK Digital83
Cash4cameras85	Nikon UK LtdSupp: 24	· ·
Clifton Cameras4		Wex Photographic
	Olympus Imaging & Audio Ltd16-17	Wilkinson Cameras84
Ffordes Photographic Ltd 80-81		
Fujifilm (UK) LtdCover: iv	Park Cameras Ltd73-75, Cover: iii	Classified86-89



90-92 THE PARADE, HIGH STREET, WATFORD, HERTS. WD17 1AW





SIGN

Canon DSLR Cameras and Lenses in stock,

Lenses in stock, please call for prices and availability.

Metz

4 AF-1 Flash 6 AF-5 Flash 4 AF-1 Flash 0 AF-1 Flash 8 AF-2 Flash 120-300/2.8 E) 150-500/5.6-6. 17-50/2.8 EX D 17-70/2.8-4.5 I 18-50/2.8-4.5 I 18-50/2.8-5-6.3 18-50/2.8 EX D 18-50/2.8 EX D

\$/2.8 EX HSM Circular Fishe 1-150/2.8 EX DC Mk2 -500/4.5-6.3 DG HSM OS 1/1.4 EX DG HSM 1/2.8 Macro DG 1-200/4-5.6 DC OS HSM -200/2.8 EX DG OS HSM -300/4-5.6 APO DG Macro -300/4-5.6 APO DG Macro -300/4-5.6 APO DG Macro -300/4-5.6 APO DG Macro

70-200/2.8 EX APD DG 70-200/2.8 EX DG OS HSM 70-300/4-5.6 APO DG Macro 70-300/4-5.6 Macro Super D 70-300/4-5.6 DG OS 70/2.8 EX Macro DG 15.1.4 EX DG HSM FF 610 DG ST Flash FF 610 DG SUPER Flash

See our site for availability



Nikon D3100 D5100

27000



10-24/3.5-4.5 AF-5 DX 105/2.8G AF-5 VR Mecro 12-24/4 AF-D DX 14-24/2.8 16-35/4G VR AF-5 DX 17-55/2.8 IF ED AF-5 DX 17-55/2.8 IF ED AF-5 DX 18-105/15-5-6G AF-5 DX 18-55/3.5-5-6G AF-5 VR 24/1.4G AF-5 ED 18-55/3.5-4.5G AF-5 VR 24-120/4G AF-5 VR 24-120/4G AF-5 VR

35/1.4 GAF-S 35/1.8 GAF-S 40/2.8 G Micro AF-S DX 50/1.4 GAF-S 50/1.8 D 50/1.8 D 50/1.8 D 55-200/4-S-S GE D YR AF-S DX 60/2.8 AF-S Micro 70-200/2.8 GE D VRII AF-S 70-200/2.8 GE D VRII AF-S 70-300/4-S-S GE AF-S VR 85/1.4 GAF-S WIT AF-S 85/1.8 GAF-S DX Micro 58 70.0 Flash

















Camtec

MAIL ORDER HOTLINE:

Open 9am — 9pm, 7 days a weel www.camtechuk.com

Specialists in fine pre-owned cameras, lenses, binoculars and accessories

NEXT DAY DELIVERY GUARANTEED



Digital Photography

Digital Photography	
CANON EOS 7D BODY WITH CANON 18-135 USM VSMINT E	ROYED AS NEW \$1 075 00
CANON EOS 7D BODY COMP ONLY 1411 ACTUATIONSMINT	
CANON EOS 7D BODY COMP ONLY 5 MONTHS OLD	MINT BOXED 9845 00
CANON 1 DS BODY COMPLETE WITH 3 BATTS ETC	
CANON 1D MKII BODY COMPLETE WITH 2 BATTERIES	FYC++ 9595 00
CANON EOS 5D BODY COMP WITH ALL ACCESSORIES	
CANON EOS 50D BODY WITH ALL ACCESSORIES	
CANON EOS 350D + CAN 18-55 LENS + CHGR,BATT,etc	MINT- £179 00
CANON EOS 1000D + 18-55mm CAN LENS COMPLETE	
CANON POWERSHOT G10 COMPLETE WITH ALL ACCESS	
CANON POWERSHOT G10 WITH BATTERY & CHARGER	
CANON 270 EX SPEEDLITE	MINT BOXED \$115.00
CANON 380 EX SPEEDLITE	MINT CASED 579 00
CANON 420 EX SPEEDLITE	
CANON 430 EX SPEEDLITE	
CANON BG-E1 BAT GRIP FOR EOS 300D	
CANON BG-E3 BATT GRIP FOR EOS 350D/400D	MINT BOXED £49.00
CANON BG-E6 BATT GRIP FOR EOS 5D MKII	MINT £159 00
FUJI X100 DIGITAL & HOOD ADAPT, CASE, FILTER "UNUSED"	MINT BOXED \$595.00
LEICA V - LUX 2 COMPLETE WITH ALL ACCESSORIES	
NIKON D3 X BODY COMPLETE WITH ALL ACCESSORIES	
NIKON D7000 BODY KIT COMPL ONLY 3384 ACTUATIONS	
NIKON D300 S BODY KIT COMPLETE WITH ALL ACCESS MINT	
NIKON D300 S BODY KIT COMPLETE WITH ALL ACCESS	
NIKON D300 BODY KIT COMPLETE + ALL ACCESSORIES	
NIKON D200 BODY COMPLETE WITH ALL ACCESS	
NIKON D100 BODY + NIKON MB-D100 GRIP + ACCESS	MINT- £175.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS	MINT BOXED \$269.00
NIKON D70S BODY COMPLETE WITH ALL ACCESSORIES	MINT BOXED £225.00
NIKON V1 BODY + 10-30 & 30-110 LENS + SB-N5 FLASH	
NIKON MB-D11 GRIP FOR NIKON D7000	
NIKON MB-D10 FOR D300/300S/700	
NIKON SB900 SPEEDLIGHT COMPLETE	
NIKON SB80DX SPEEDLIGHT WITH MANUAL	MINT-BOXED £125.00
SIGMA EF-530 DG ST ELECTRONIC FLASH Ittl NIKON FIT	
METZ 45 CL4 DIGITAL WITH NIKON SCA ADAPTOR	
NIKON MC 36 REMOTE CONTROL	
SIGMA 10-20mm f4/5.6 DC EX HSM FOR OLYMPUS 4/3rds	MINT+HOOD £289.00
OLYMPUS PEN E- P1 WITH 14-42mm MK II OLYMPUS LENS	MINT BOXED £195.00
OLYMPUS 18 - 180mm 3.5/6.3 ZUIKO DIGITAL ED 4/3rdsMINT	F BOXED AS NEW £325.00
OLYMPUS HLD-5 BATTERY GRIP FOR E620 BODY	
OLYMPUS 14 - 45mm f3.5/5.6 ZUIKO DIGITAL 4/3rds LENS	MINT+H00D £99.00
OLYMPUS 14 - 42mm f3.5/5.6 MK II "R" MSC MICRO 4/3rds	
PENTAX 18 - 55mm f3.5/5.6 AL WEATHER RESISTANT	MINT BOXED £99.00
PANASONIC G1 COMPLETE WITH 14-45 LENS KIT	
PANASONIC GX1 BODY COMPLETE + FINDER	MINT BOXED £299.00
PANASONIC GF1 BODY COMP WITH ALL ACCESSORIES	
PANASONIC 14 - 42mm f3.5/5.6 LUMIX MICRO4/3rds	
SONY ALPHA 28 - 75mm f2.8 SAM LENS	MINT BOXED £495.00
SIGMA 18 - 200mm f3.5/6.3 DC SLD GLASS FOR SONY	MINT BOXED £125.00
SONY ALPHA HVL-F36AM FLASH GUN	

Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1NRS BODY	MINT- £365.00
CANON EOS 1NHS	MINT-BOXED £265.00
CANON EOS 1 BODY	
CANON EOS 5 BODY	EXC+++ £59.00
CANON F1 AE BODY INSTRUCTIONS AS NEW	
CANON F1 AE BODY 1984 LOS ANGELES OLYMPIC EDMIN	
CANON 17 - 40mm f4 USM "L" COMPLETE	
CANON 24 - 70mm f2.8 USM "L" WITH HOOD & CASE+ FILT	
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER	
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER	
CANON 70 - 200mm f4 USM "L" + HOOD	
CANON 70 - 300mm f4/5.6 USM "L" + HOOD AND CASEMINT	
CANON 70 - 300mm f4/5.6 USM IMAGE STAB DO LENS	
CANON TS-E 24mm f3.5 TILT AND SHIFT + CASE "L"	
CANON 100mm f2.8 MACRO USM "L" IMAGE STABILIZER	
CANON 300mm f4 USM "L" IMAGE STABILIZER	
CANON 300mm f4 USM "L" IMAGE STABILIZER	
CANON 20mm f2.8 USM	MINT £345.00
CANON 60mm f2.8 EFS USM MACRO	
CANON 100mm f2.8 MACRO + FILTER	
CANON 100mm f2.8 MACRO USM	
CANON 10 - 22mm EFS f3.5/4.5 USM + HOODMINT	
CANON 10 - 22mm EFS f3.5/4.5 USM + H00D	
CANON 15 - 85mm f3.5/5.6 USM IMAGE STABILIZER + HOOD	
MINT	

	CANON 17 - 85mm f4/5.6 IMAGE STABILIZER	MINT £199.0
	CANON 18 - 55mm f3.5/5.6 EFS MK II	
	CANON 18 - 55mm f3.5/5.6 EFS IMAGE STABILIZER	MINT £95.0
	CANON 18 - 135mm f3.5/5.6 EFS IMAGE STABILIZER	MINT+HOOD £255.01
	CANON 20 - 35mm f3.5/4.5 USM COMPLETE WITH HOO	DMINT BOXED £189.00
	CANON 24 - 85mm f3.5/4.5 EF USM ZOOM + HOOD	MINT £165.0
	CANON 28 - 90mm f4/5.6 USM MK II	MINT £59.0
	CANON 28 - 135mm f3.5/5.6 USM IMAGE STABILIZER	MINT £299.0
	CANON 35 - 80mm f4/5.6 EF MKIII	
	CANON 35 - 105mm f3.5/4.5 EF ZOOM	MINT + HOOD +FILTER £69.0
	CANON 70 - 300mm f4/5.6 USM IMAGE STABILIZER	MINT BOXED £315.0
	CANON 70 - 300mm f4/5.6 USM IMAGE STABILIZER	MINT+HOOD £299.0
	CANON 75 - 300mm f4.5/5.6 + HOOD	MINT £89.0
	CANON 75 - 300mm f4.5/5.6 USM MK II WITH HOOD	MINT £119.0
	CANON 75 - 300mm f4.5/5.6 MK III	
	CANON 75 - 300mm f4.5/5.6 USM MK III (LATEST)	MINT BOXED AS NEW £165.01
	CANON 75 - 300mm f4.5/5.6 USM MK III (LATEST)	
	CANON 80 - 200mm f4.5/5.6 EF MK II	MINT BOXED £59.0
	CANON 80 - 200mm f4.5/5.6 EF USM	MINT £75.0
	CANON EF 2.0x EXTENDER	
	CANON EF 2.0x EXTENDER MK II	MINT £265.0
	KENCO TELEPLUS PRO 300 DG 1.4x TELECONVERTER	
	CANON 540 EZ FLASH + INST	
	CANON 540 EZ FLASH + INST	MINT- CASED £75.00
	CANON 420 EZ FLASH	
	CANON OC - E3 FLASH OFF CAMERA SHOE CORD	MINT BOXED £45.01
	CANON ANGLE FINDER B	MINT BOXED £79.0
	CANON LC3 TRANSMITTER AND RECIEVER	MINT £125.0
	CANON PB-E1 BOOSTER FOR EOS 1/3 etc	MINT- £69.0
	SIGMA 20mm f1.8 EF DG ASPHERIC RF (LATEST)	MINT BOXED £365.01
۰		

SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST)	MINT- £299.00
SIGMA 24mm f1.8 EX DG LENS	MINT + HOOD £299.00
SIGMA 180mm f3.5 EX IF HSM MACRO	EXC++CASED £375.00
SIGMA 10 - 20mm f4/5.6 EX DC HSM	MINT BOXED £295.00
SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD	MINT BOXED £299.00
SIGMA 70 - 200mm f2.8 EX HSM APO	MINT CASED £299.00
SIGMA 70 - 200mm f2.8 EX DG HSM MACRO II	MINT CASED £525.00
SIGMA 120 - 300mm f2.8 EX DG APO HSM (SUPERB LENS)	MINT CASED £1,199.00
TAMRON 28 - 300 f3.5/6.3 XR Di (LATEST MODEL)	MINT BOXED £199.00
TOKINA 10 - 17mm f3.5/4.5 AT-X DX LENS (LATEST)	MINT £345.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G2 MILLENIUM KIT COMPRISING OF CONTAX G2 28mm. 45mm. 90mm

LENSES ALL WITH TITANIUM HOODS, HOYA FILTERS, TLA200	FLASH
HARD CASE etc	MINT- £1,199.00
CONTAX G2 BODY WITH INSTRUCTIONS + STRAP	
CONTAX G1 BODY	MINT- £175.00
CONTAX T2 TITANIUM CHAMPAGNE	MINT-BOXED £199.00
CONTAX T2 TITANIUM BLACK	
CONTAX 28mm f2.8 BIOGON WITH CONTAX HOOD + FILTER	MINT BOXED £299.00
CONTAX 90mm f2.8 SONNAR "G"	
CONTAX TLA 140 FLASH FOR G1/G2	MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2	
CONTAX TIX TITANIUM COMPACT + LEATHER CASE	
CONTAX ARIA BODY (SUPERB, STRAP, INSTRUCTIONS)	MINT BOXED £269.00
CONTAX ARIA BODY (STRAP, INSTRUCTIONS)	EXC++B0XED £199.00
CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION	
CONTAX 35mm f2.8 DISTAGON +HOOD MM	MINT- £225.00
CONTAX 50mm f1.7 PLANAR AE	MINT £139.00
CONTAX 60mm f2.8 PLANAR MACRO + HOOD	MINT- £425.00
CONTAX 85mm f1.4 PLANAR MM	
CONTAX 300mm f4 TELE TESSAR MM	MINT- £475.00
CONTAX TLA 280 FLASH	MINT- £95.00
CONTAX MUTAR 2.0x TELECONVERTER	
CONTAX MUTAR III 1.4 x TELECONVERTER	
RICOH GR1 V DATE COMP + CASE & HOYA FILTER SET	MINT-BOXED £295.00

Loica (M) (D) & Scrow & Rinoculars

Leica 'M', 'K' & Screw &	Binoculars
LEICA M6 TTL CHROME (VERY LITTLE USE)	MINT BOXED £1,295.00
LEICA M6 TTL BLACK (EXCELLENT CONDI 1 TINY MARK)	EXC+++BOXED £1,075.00
LEICA Mda BODY SER No 12659XX CIRCA 1970	MINT- £575.00
LEICA Mda BODY SER No 14111XXCIRCA 1975-76	
LEICA M3 SINGLE WIND SER No 9922XX CIRCA 1960	
LEICA M3 SINGLE WIND SER No 9911XX CIRCA 1960	
LEICA CL BODY (JUST BEEN SERVICED)	MINT- £465.00
LEICA IIIG WITH 50mm f2.8 COLL ELMAR (REALLY NICE)	EXC+++ £899.00
LEICA II f RED DIAL SER No 8085XX CIRCA 1956	MINT-CASED £495.00
LEICA III BODY SER No 1816XX C1945 NEEDS SERVICE LEICA V - LUX 2 COMPLETE WITH ALL ACCESSORIES	
LEICA 28mm f2 SUMMICRON ASPHERIC BLACK 6 BIT LEICA 28mm f2.8 ELMARIT M BLACK (11809)	
LEICA 28mm 12.8 ELMARIT M BLACK (11809)	
LEICA 90mm f2.8 ELMARIT M BLACK LATEST B/IN HOOD	
LEICA 3011111 12.5 ELMANT III BLACK CATEST BYIN HOOD	
LEICA 135mm f2.8 ELMARIT M FOR M3	MINT \$345.00
LEICA 90mm 14 ELMAR CHROME SCREW	MINT IN KEEPER \$159.00
LEICA 9cm f4 HEAD + 16467 FOC MOUNT FOR VISO	
LEICA 135mm f4.5 HEKTOR + HOOD SCREW	
LEICA SF20 FLASH + CASE	
LEICA SF20 FLASH	
LEICA ERC LEATHER CASE (14505) FOR M6/M6TTL/M7	
LEICA R6 BODY BLACK	EXC+++ £299.00
LEICA R5 BODY BLACK	EXC++B0XED £299.00
LEICAFLEX SL BODY CHROME	MINT-BOXED £299.00
LEICA 21mm f4 SUPER ANGULON R	
LEICA 35mm f2.8 ELMARIT R 3 CAM	MINT- £299.00
LEICA 50mm F2 SUMMICRON R 3 CAM	
LEICA 50mm F2 SUMMICRON R 3 CAM + LEITZ 55MM U/V	
LEICA 60mm f2.8 MACRO-ELMARIT R ROM ("UNUSED")MI	
LEICA 100mm f2.8 APO MACRO ELMARIT R 3 CAM	
LEICA 180mm f4 ELMARIT R 3 CAM	
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROMMI LEICA 70 - 210mm f4 VARIO ELMAR R	
ANGENIEUX 70 - 200mm 14 VARIO ELMAR R ANGENIEUX 70 - 200mm 13.5 FOR LEICA R FIT	
LEICA R8 REMOTE CONTROL UNITMI	
LEICA MOTORWINDER AND STRAP FOR R6 etc	MINIT DOVED CLAS OF
LEICA ANGLE FINDER R (14300)	
CANON 10 x 30 IMAGE STABILISING BINOCULARS	MINT_CASED £39.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE	
ZEISS 6 X 20 COMPACT BINOS INDIVIDUAL FOCUSING	FYC++CASED \$195.00
ELOU O N EU COMITTOT CITTO INDIVIDUAL I COCCINO	

Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER BESSA R4a 21,25,28.35,50 FRAMES (RARE) .	MINT BOXED £465.00
VOIGTLANDER 35mm f1.7 ULTRON ASPHERIC	MINT- £365.00
VOIGTLANDER 75mm f1.8 HELIAR CLASS VM M MOUNT MIN	BOXED AS NEW £475.00
VOIGTLANDER 90mm f3.5 APO LANTHAR (BLK)	MINT- £235.00
VOIGTLANDER BESSA SIDE GRIP	MINT BOXED £45.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2	MINT- £115.00
VOIGTLANDER ANGLE FINDER + 15,21,25mm ADAPTORSMINT	BOXED AS NEW £245.00
VOIGTLANDER 15 - 35mm VIEWFINDER 1.3/1.5 M9/M8 etc	MINT £369.00

Medium & Large Format

BRONICA ETRS COMPLETE WITH 75mm EII + 120 BACK	MINT- £195.00
BRONICA RF 45mm f4 ZENZANON FOR 645 R/F + FINDER	MINT CASED £399.00
BRONICA 50mm f2.8 ZENZANON MC	EXC+++ £99.00
BRONICA 150mm f3.5 ZENZANON PE	MINT-BOXED £159.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT BOXED £119.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT £99.00
BRONICA 150mm F4 E	MINT- £89.00
BRONICA ETRSi 120 BACK	MINT £79.00
BRONICA ETRS/ETRSi POLAROID BACK	MINT £69.00
BRONICA PLAIN PRISM FOR ETRS/ETRSi	MINT CASED £69.00
BRONICA ETRS/ETRSi SPEEDGRIP	MINT- £49.00
BRONICA 50mm f3.5 ZENZANON S	EXC+++ £119.00
BRONICA 100mm f4 MACRO ZENZANON PE	MINT £245.00
BRONICA 150mm f3.5 ZENZANON S	MINT- £165.00
BRONICA SQA COMPLETE WITH 80mm f2.8 S WLF,BACK .	
BRONICA SQA + 80mm f2.8 S, PRISM FDR,BACK, GRIP	MINT- £395.00

BRONICA SQAM + PRISM FINDER ,GRIP, 120 BACK	MINT- £199.00
BRONICA 65mm f4 ZENZANON PS FOR SQ	MINT-CASED £145.00
BRONICA 110mm f4 PS ZENZANON MACRO FOR SQ	
BRONICA 150mm f4 PS ZENZANON FOR SQ	
BRONICA SQAI 120 MAGAZINE BACK	MINT- £49.00
BRONICA SQA/I/M POLAROID MAGAZINE BACK	MINT BOXED £69.00
BRONICA SQAI/SQA/SQAM METERED AE PRISM	
BRONICA METERED CHIMNEY FINDER	£75.00
BRONICA 135W BACK FOR SQ VERY RARE	EXC+++ £165.00
CONTAX MFB-2 POLAROID BACK FOR CONTAX 645	NEW £79.00
FUJI GA645 ZI WITH 55mm - 90mm ZOOM LENS	MINT BOXED £495.00
FUJI GW 670 MK III C/W 90mm f3.5 LENS	
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 7/7II	
MAMIYA 65mm f4 SEKOR Z LENS FOR RZ + HOOD	MINT £159.00
MAMIYA 65mm L f4 LENS FOR RZ	
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ	MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ	
MAMIYA 150mm f3.5 A/F FOR 645 A/F	
MAMIYA 210mm f4 SEKOR C FOR 645	
MAMIYA 180mm F4.5 SEKOR FOR RB	MINT £169.00
MAMIYA RZ 67 PRO BACK	
MAMIYA RZ 67 PRO II BACK	
AAMIYA RZ 67 POLAROID BACK	
AAMIYA 220 BACK FOR RZ 67	
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7	
PENTAX 55mm f2.8 FOR PENTAX 645	
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD	
PENTAX 150mm f3.5 FOR PENTAX 645	
ROLLEIFLEX 6008 PROFESSIONAL + 80mm LENS + FILTER	
ROLLEIFLEX 60mm f2.8 DISTAGON FOR 6008 + HOOD	
ASHICAMAT 124G WITH CASE	
ASHICAMAT 124G WIDE ANGLE ADAPTOR (SUN)	
'ASHICAMAT 124G TELEPHOTA ATTACHMENT (YASHICA)	MINT CASED £69.00
AND CONTRACTOR	

Hasselblad

HASSELBLAD 503 CW GOLD SUPREME ONLY 500 Made

MINT	BOXED UNUSED £2,995.0
HASSELBLAD 503CX COMP WITH 80mm CF + A12 BACK	MINT- £995.
HASSELBLAD 503 Cxi BODY + WLF	MINT- £495.
HASSELBLAD 500CM BODY WITH 80mm f2.8 T* + HOOD	
HASSELBLAD 90mm f4 FOR XPAN	
HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF	
HASSELBLAD 500EL/M BODY + A12 BLACK BACK	
HASSELBLAD 40mm F4 CF	
HASSELBLAD 50mm f4 CF FLE DISTAGON + HOOD	
HASSELBLAD 50mm f4 CF DISTAGON + HOOD	MINT £575.0
HASSELBLAD 150mm f4 SONNAR CF	
HASSELBLAD 150mm f4 SONNAR CF	
HASSELBLAD A12 BACK	
HASSELBLAD CW WINDER + REMOTE	
HASSELBLAD PLAIN PRISM	
HASSELBLAD PM PRISM	
HASSELBLAD 500CM/503 WLF BLACK	
HASSELBLAD EXTENSION TUBE 16E F	MINT- £75.0

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F4 BODY	
NIKON F80 BODY BLACK	MINT- £65.0
NIKON F60 BODY	MINT- £39.0
NIKON F55 BODY	
NIKON 10.5mm f2.8 "G" IF-ED A/F DX FISHEYE LENS	MINT BOXED £399.0
NIKON 20mm f2.8 A/F "D" + H00D	MINT £375.0
NIKON 24mm f2.8 A/F	MINT- £199.0
NIKON 28mm f2.8 A/F	MINT £145.0
NIKON 28mm f2.8 A/F "D"	
NIKON 35mm f2.8 PC MANUAL LATEST WITH BLACK KNOB	MINT+HOOD £499.0
NIKON 60mm f2.8 "G" ED AF-S MICRO-NIKKOR	MINT BOXED £345.0
NIKON 85mm f2.8 A/F "D" MICRO PC NIKKOR	MINT-BOXED £865.0
NIKON 180mm f2.8 A/F D IF-ED LATEST LENSMINT	BOXED AS NEW £499.0
NIKON 300mm f4 "D" IF-ED AF-S (CURRENT LENS)	
NIKON 10 - 24mm f3.5/4.5 "G" DX ED AF-S	
NIKON 12 - 24mm f4 "G" DX IF-ED AF-SMINT	BOXED AS NEW £599.0
NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S	MINT CASED £799.
NIKON 18 - 35mm f3.5/4.5 "D" IF-ED A/F	
NIKON 18 - 55mm f3.5/5.6 "G" DX AF-S + FILTER SILVER	
NIKON 18 - 70mm f3.5/4.5 DX IF ED AF-S + H00D	MINT CASED £145.0
NIKON 18 - 200mm f3.5/5.6 "G" IF ED DX AF-S VIB RED MKII	
NIKON 24 - 50mm f3.3/4.5 A/F	MINT- £145.0
NIKON 28 - 85mm f3.5/4.5 A/F	
NIKON 35 - 70mm f2.8 A/F COMPLETE WITH HOYA FILTER	
NIKON 35 - 80mm f4.5/5.6 A/F "D"	
NIKON 35 - 135mm f3.5/4.5 A/F Z00M	
NIKON 55 - 200mm f4.5/6 "G" DX I/F ED AF-S	
NIKON 70 - 200mm f2.8 "G" IF/ED AF-S VIBRATION RED	MINT- £995.0
	-

NIKON 70 - 300mm f4.5/5.6 A/F "G"	MINT £95.00
NIKON 70 - 300mm f4.5/5.6 A/F "D" ED IF + H00D	MINT-BOXED £159.00
NIKON 80 - 400mm f4.5/5.6 A/F "D" VIBRATION REDUCTION	MINT-BOXED £795.00
NIKON 80 - 400mm f4.5/5.6 A/F "D" VIBRATION REDUCTION	MINT BOXED £845.00
NIKON TC 14E II AF-S TELECONVERTER	MINT BOXED £245.00
NIKON TC 20E II AF-S TELECONVERTER	MINT £199.00
NIKON ML-3 REMOTE CONTROL SET	
SIGMA 1.4x EX CONVERTER	
NIKON DA20 ACTION FINDER FOR NIKON F4/S/E	MINT £195.00
SIGMA 50mm f2.8 EX DG MACR0	MINT BOXED £199.00
SIGMA 70mm f2.8 EX DG MACRO (LATEST VERSION)	MINT BOXED £299.00
SIGMA 180mm f5.6 MACRO A/F APO	MINT BOXED £175.00
SIGMA 15 - 30mm f3.5/4.5 DG ASPHERICAL	EXC++ £225.00
SIGMA 15 - 30mm f3.5/4.5 DG ASPHERICAL	MINT-BOXED £295.00
SIGMA 18 - 50mm f2.8 EX MACRO DC HSM + .HOOD	MINT BOXED £175.00
SIGMA 24 - 70mm f3.5/5.6 ASPHERICAL A/F "D"	EXC++B0XED £49.00
SIGMA 28 - 135mm f3.8/5.6 "D" ASPHERICAL	MINT + HOOD £99.00
SIGMA 28 - 300mm f3.5/6.3 "D" DL HYPERZOOM A/F	MINT BOXED £99.00
SIGMA 55 - 200mm f4/5.6 DC HSM	MINT BOXED £89.00
SIGMA 70 - 200mm f2.8 EX D HSM APO	
TAMRON 55 - 200mm f4/5.6 LD MACRI Di II	MINT BOXED £99.00
TOKINA 35mm F2.8 ATX-PRO DX MACRO 1:1 (LATEST)	
TOKINA 28 - 70mm f2.6/2.8 ATX PRO II A/F	MINT BOXED £299.00

Nikon Manual

NIKON F3 BODY COMP WITH MD4 DRIVE (REALLY NICE)	
NIKON F3 BODY	EXC++CASED £199.00
NIKON FM2 BODY BLACK	
NIKON F2 A PHOTOMIC BODY CHROME	MINT- £495.00
NIKON F2 S PHOTOMIC BODY BLACK	MINT- £395.00
NIKON FE CHROME BODY	MINT- £115.00
NIKON FE BLACK BODY	
NIKKORMAT FT2 WITH NIKON 50mm f2 (REALLY NICE)	MINT- £195.00
NIKON 15mm f3.5 AIS ULTRA WIDE ANGLE WITH FILTERS	EXC++BOXED £599.00
NIKON 16mm f2.8 AIS FISHEYE COMPLETE WITH FILTERS	MINT £475.00
NIKON 18mm f4 Ai + 86mm FILTER + HOOD (VERY RARE)	MINT AS NEW £599.00
NIKON 28mm f2.8 AIS	MINT- £169.00
NIKON 35mm f2.8 PC MANUAL LATEST WITH BLACK KNOB.	MINT+HOOD £499.00
NIKON 45mm f2.8 GN NIKKOR	MINT- £225.00
NIKON 50mm F1.8 AIS	MINT- £79.00
NIKON 55mm f2.8 MICRO NIKKOR AIS	MINT- BOXED £175.00
NIKON 55mm f3.5 NIKKOR P.C MICRO	MINT £89.00
NIKON 85mm f2 Al	MINT £175.00
NIKON 105mm f1.8 AIS	
NIKON 135mm f2.8 AIS	MINT £225.00
NIKON 180mm f2.8 NIKKOR P.	MINT-CASED £275.00
NIKON 300mm f4.5 NIKKOR H (SUPERB CONDITION)	MINT £265.00
NIKON 28 - 50mm f3.5 AIS + HOOD	
NIKON 35 - 105mm f3.5/4.5 AIS	
NIKON 43 - 86mm f3.5 AI ZOOM	MINT £99.00
NIKON MF-1 250 BACK FOR F2 WITH 2 CASS AND WINDER	MINT-BOXED £265.00
NIKON MF-24 250 EXPOSURE FILM BACK FOR F4S/F4E	MINT- £299.00
NIKON MD4 DRIVE FOR F3/F3T/F3P	MINT - £125.00
NIKON MD12 MOTOR DRIVE FOR FM3a/FM2/FE2/FM/FE	EXC+++ £79.00
NIKON PK13 AUTO EXTENSION RING	MINT BOXED £55.00
NIKON PN11 AUTO EXTENSION RING	MINT £99.00
NIKON TC 16A TELECONVERTER A/F	MINT £79.00
NIKON TC 200 CONVERTER	MINT £69.00
NIKON TC 201 CONVERTER	
NIKON TC 301 CONVERTER	
NIKON SB 16 FLASH FOR F3/FM2/FM3/FE/FE2	
NIKON SB 16 FLASH FOR F3	
NIKON DW4 6x HIGH MAGNIFICATION FINDER FOR F3	

Olympus Manual

OLYMPUS OM2 SPOT BLACK	EXC+ £99.00
OLYMPUS OM2n BODY CHROME	EXC++ BOXED £115.00
OLYMPUS 24mm f2.8 ZUIKO	MINT-CASED £165.00
OLYMPUS 28mm f2.8 ZUIKO	MINT- £69.00
OLYMPUS 50mm f1.8 ZUIKO	MINT £39.00
OLYMPUS 50mm f3.5 MACRO	MINT- £129.00
OLYMPUS 135mm f3.5 ZUIKO	MINT-CASED £35.00
OLYMPUS 35 - 70mm f3.5/4.5 ZUIKO	MINT-CASED £69.00
OLYMPUS 75 - 150mm f4 ZUIKO	MINT- £60.00
OLYMPUS 100 - 200mm f5 S ZUIKO AUTO ZOOM	MINT BOXED £75.00
OLYMPUS CONVERTER A	MINT £59.00
OLYMPUS T20 FLASH	MINT BOXED £29.00
OLYMPUS T32 FLASH	MINT CASED £49.00
OLYMPUS F280 FLASH	MINT CASED £69.00
OLYMPUS VARIMAGNIFINDER	MINT 979 00

wanted...

We urgently require your used photographic equipment. We have customers waiting for: Nikon, Canon, Leica, Contax, Bronica, Hasselblad and most other makes of camera lenses, accessories, binoculars and collectables.

We will buy for cash from you, or we are happy to sell on your behalf on a commission basis. Best prices paid. We can arrange collection and even call and collect and pay on the spot if necessary anywhere in the UK.

Visitors are welcome, please phone for an appointment. PO Box 1052, Cottenham, Cambridge, CB4 8WU















Voted Best Online Retailer 2002-2011 Best Specialist Retailer 2010-2011 **Good Service Award Gold Winner 2011-2012**



From **£459** NEW! J2

£459 NEW! J2 + 10-30mm NEW! J2 + 10-30mm + 30-110mm V1 + 10-30mm £475 **V1** + 10mm £619 V1 + 10-30mm + 30-110mmf579 Recommended Nikon 1 Lens: Nikon 10mm f2 8 £178 Nikon 10-100mm f4.5-5.6 PD-Zoom VR £539 Nikon 11-27.5mm f3.5-5.6 £179



D3200

From £399

D3200 Body RRP £559.99 D3200 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £649.99

From £458.41

D3200 + 18-55mm VR + 55-300mm From £742.46

Nikon



From **£359** D5100

D5100 Body RRP £549.99 **£359 D5100** + 18-55mm f3.5-5.6 G AF-S DX VR RRP £649.99 £429.95

D5100 + 18-55mm VR + 55-200mm £628.05

CUSTOMER REVIEW: D5100 + 18-55mm VR * Ideal for holidays', 'versatile'



From **£699** D7000

D7000 Body RF **D7000** + 18-105mm VR RRP £1005.99 £699

RRP £1207 99 £834.95





36.3 Megapixels
Multi-area D-Movie records Full 1080p HD movies (FX & DX Format)
ISO 50-25,600

D800 Body D800E Body

D800 Body

From **£2042**

attery Grip & Lens

Δ99



NEW! D600 From **£1660**

D600 Body D600 + 24-85mm £1660 £2084.95



From **£4699 D4**

D4 Body

£4699

Nikon Capture NX2 System requirements: Windows 7. Vista, XP Professional, Home Edition or Mac OS X 10.4.11, 10.5.4. See web for more details **£132.95** Nikon Capture NX2 Upgrade £84.99



NEW! NEX-6 Body £709 f829

NEW! NEX-6 + 16-50mm PZ NEW! NEX-6 + 16-50mm PZ + 55-210mm £1029 NEX-7 Body Black NEX-7 + 18-55mm Black £839 NEW! NEX-5R +18-55mm Black or White NEX-F3 + 18-55mm Silver or Black £669 £409

Δ37 A37 + 18-55mm A37 + 18-55mm 55-200mm

£439 £586

24.3 12.0f 1080p

A77 From £959

A77 Body £959 **A77** + 18-135mm **A77** + 16-50mm £1179 £1379 A65 Body £685 **A65** + 18-55mm **A65** + 18-135mm £719 **A57** + 18-55mm **A57** + 18-55mm £569 £759 55-200mm

A57 + 18-135mm

24.3 6.0 fps Full Fram

NEW! A99 From **£2499**

NEW! A99 Body Black £2499 NEW! A99 Body + Battery Grip + 2 FREE Batteries† worth £136

†T&Cs apply - See website for details



NEW! G5 From **£549**

NEW! G5 Body Black NEW! G5 + 14-42mm NEW! G5 + 14-42mm

Power Zoom GF5 + 14-42mm £729 £393.52 GF5 + 14-42mm Power Zoom £495

£629



NEW! GH3 From **£1549**

NEW! GH3 Body Black £1549 NEW! GH3 + 14-140mm £2099 NEW! GH3 + 12-35mm £2299

£429 **GX1** + 14-42mm GX1 + 14-42mm Power Zoom £579



OM-D E-M5

From **£999**

OM-D E-M5 Body £999 OM-D E-M5 + 12-50mm f1149

RECOMMENDED LENSES: **NEW!** Olympus 12mm f2.0 FD £569 NEW! Olympus 75mm f1.8 PW F7 £699

SPECIAL OFFER†

FREE 45mm Portrait Lens worth £229 when you purchase an OM-D E-M5.

†T&C's apply, see website. Lens is redeemed post purchase via manufacturer. Offer ends 31.12.12.



From **£599**

NEW! E-PL5 + 14-42mm NEW! E-PL5 + 14-42mm £799 + 40-150mm NEW! E-PM2 + 14-42mm

NEW! E-PM2 + 14-42mm + 40-150mm £649

£499



NEW! K-5 II Body **£799**

NEW! K-5 II Body £799 NEW! K-5 II + 18-55mm WR £869

NEW! K-5 II + 18-135mm WR £1119 NEW! K-30 + 18-55mm DA WR £569

NEW! K-30 + 18-55mm DA WR £729 + 50-200mm DA WR



X-Pro1 £1179

£1179

£429.95

£487 49

£539

X-Pro 1 RRP £1429 Fuji X-Mount Lenses: Fujinon 18mm f2.0 R Fuiinon 35mm f1.4 R

Fujinon 60mm f2.4 R

NEW! X-E1 From **£729** NEW! X-E1 Body

NEW! X-E1 + 18-55mm

£1149

X-E1 Black

16.3 **6.0** fps

1080p

01603 208761

Advice line: 01603 208302

Call us Mon-Fri 8am-7pm Visit www.wexphotographic.com



Canon EOS M NEW! 18.0 1080p

FOS 600D 18.0 **3.7** fps 1080p

From **£769 NEW! EOS M**

NEW! EOS M + 18-55mm IS STM £769 NEW! EOS M + 22mm f2.0 + EF Adapter £879

NEW! EOS M + 18-55mm IS STM £998

From **£469** 600D £469

600D Body **600D** + 18-55mm IS II 600D + 18-135mm IS £689 600D + 18-55mm II + 55-250mm f4.0-5.6 IS II £689

CUSTOMER REVIEW: 600D + 18-135mm IS

NEW! 6D

From **£1799**





£585







650D body

650D + 18-55mm f3.5-5.6 IS II £613 650D + 18-55mm f3.5-5.6 IS II £939 + 55-250mm IS II 650D + 18-135mm IS STM

£995

From **£705** 60D

60D Body £665 Inc Cashback* 60D + 18-55mm f3.5-5.6 IS II £765 Inc Cashback* **60D** + 18-135mm f3.5-5.6 IS £825 Inc Cashback* 60D + 17-85mm f4.0-5.6 IS USM

£915 Inc Cashback³ **60D** + 17-55mm f2.8 IS USM £1435 Inc Cashback*

7D

7D Body £989 Inc Cashback £1069 7D + 18-135mm f3.5-5.6 IS f1299 £1219 Inc Cashback*

7D + 15-85mm f3.5-5.6 IS USM £1507.50 Inc Cashback 7D + 70-300mm L IS USM

£1558.90

5D Mark III + 24-70mm f2.8 L USM II

5D Mark III Body £2554.95 **5D Mark III** + 24-105mm f4 L IS USM £3169

£4853.95

CUSTOMER REVIEW: 650D + 18-55mm IS II * fantastic piece of kit

£955 £1475 £2140 Inc Cashback £2220

From **£1069**

CUSTOMER PRODUCT REVIEWS

There are currently over 7000 product reviews on our site – visit us today to read what our customers think of the products we sell! CUSTOMER PRODUCT REVIEWS

Memory Cards SanDisk

	8GB	£29
	16GB	£39
	32GB	£64
	64GB SDXC	£124
1	SanDisk Extreme: 60MB/s UDMA C/Flash	
ı	4GB	£24
ı	8GB	£38
ı	16GB	£64.95





£705

£805

£865







Flashguns & Macroflash

Canon Speedlites:









Macrolites:



£749







£415





£389









Flashguns:























£219



32GB





£337.99







Collection £8.99









£199



£69.99

Lightsphere





















Terms and Conditions

All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery** available on orders over £150 (based on a 4 day delivery service). For Next Working Day Delivery our charges are: £4.99** for orders over £100. £3.99** for orders over *CASHBACKS Are redeemed via product registration with the manufacturer. Please refer to our website for details.

the manuracturer. Please feter to our website for declais.

Wex Showroom – Visit us today

* Touch, Try and Buy latest Cameras & Accessories

* Over13,000 products to choose 4.

* Award winning specialists!

Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm.

Unit B, Frenbury Estate, Norwich. NR6 5DP.



Voted Best Online Retailer 2002-2011 **Best Specialist Retailer 2010-2011** Good Service Award Gold Winner 2011-2012

Digital SLR Lenses







NEW! EF 24mm f2.8 IS USM



NEW!

EF-S 18-135mm

f3.5-5.6 IS STM

£429



EF 24-70mm

f2.8 L USM II

£2299



f1.4 G

AF-S

£1209



18-300mm f3.5-5.6 ED

AF-S VR **£759**



28-300mm 55-300mm f3.5-5.6 G ED f4.5-5.6 G AF-S VR AF-S DX VR £679 £289

£179	£679
CANON LENSES	
TS-E 17mm f4.0 L	£1957
EF 24mm f1.4 L II USM	£1299
EF 24mm f2.8	
TS-E 24mm f3.5 L II	£1695
EF 28mm f1.8 USM	
EF 35mm f1.4 L USM	£1158
EF 35mm f2.0	£216.95
TS-E 45mm f2.8	£1118.95
EF 50mm f1.2 L USM	£1268
EF 50mm f1.4 USM	£284
EF-S 60mm f2.8 USM Macro	£349
MP-E 65mm f2.8 1-5x Macro	£840.95
EF 85mm f1.2 L II USM	£1729
EF 85mm f1.8 USM	£304.85
TS-E 90mm f2.8	
EF 100mm f2.8 USM Macro	£434.95
EF 100mm f2.8 L IS USM Macro	
EF 135mm f2.0 L USM	
EF 180mm f3.5 L USM Macro	
EF 200mm f2.8 L USM II	
EF 300mm f2.8 L IS USM II	
EF 300mm f4.0 L IS USM	
EF 400mm f2.8 L IS USM II	£8865
EF 400mm f5.6 L USM	
EF 500mm f4.0 L IS USM II	
EF 600mm f4.0 L IS USM II	
EF 800mm f5.6 L IS USM	
EF 8-15mm f4.0 L USM Fisheye	
EF-S 10-22mm f3.5-4.5 USM	
EF-S 15-85mm f3.5-5.6 IS USM	
EF 16-35mm f2.8 L USM II	
EF 17-40mm f4.0 L USM	
EF-S 17-55mm f2.8 IS USM	
EF-S 17-85mm f4.0-5.6 IS USM	
EF-S 18-55mm f3.5-5.6 IS II	
EF-S 18-135mm f3.5-5.6 IS	
EF-S 18-200mm f3.5-5.6 IS	£399
EF 24-105mm f4.0 L IS USM	£888

EF 28-135mm f3.5-5.6 IS USM	£372.95
EF 28-300mm f3.5-5.6 L IS USM	£2099
EF-S 55-250mm f4.0-5.6 IS II	£203
EF 70-200mm f2.8 L IS USM II	£1848.95
EF 70-200mm f4.0 L USM	£495.95
EF 70-300mm f4.0-5.6 IS USM	£374.99
EF 70-300mm f4.0-5.6 L IS USM	£1149
EF 75-300mm f4.0-5.6 USM III	£229
EF 100-400mm f4.5-5.6 L IS USM	£1249
NIKON LENSES	
10.5mm f2.8 G IF-ED AF DX Fisheye	£549
14mm f2.8 D AF ED	£1212.95
16mm f2.8 D AF Fisheye	£619
20mm f2 9 D AE	£462

EF 100-400(1)(1) 14.5-5.6 L 15 USIVI	.E1249
NIKON LENSES	
10.5mm f2.8 G IF-ED AF DX Fisheye	£549
14mm f2.8 D AF ED	
16mm f2.8 D AF Fisheye	.£619
20mm f2.8 D AF	.£463
24mm f1.4 G AF-S ED	£1494.95
24mm f2.8 D AF	£364.99
24mm f3.5 D ED PC-E	£1455
NEW! 28mm f1.8 G AF-S	.£581
28mm f2.8 D AF	
35mm f1.8 G AF-S DX	.£150
35mm f2.0 D AF	
45mm f2.8 D PC-E ED Micro	
50mm f1.4 G AF-S	£272.95
50mm f1.4 D AF	
50mm f1.8 D AF	
50mm f1.8 G AF-S	
60mm f2.8 G AF-S ED Micro	
85mm f1.4 D AF	
85mm f1.8 D AF	
85mm f2.8 D PC-E Micros	
85mm f3.5 G ED AF-S VR DX Micro	
105mm f2.8 G AF-S VR IF ED Micro	
135mm f2.0 D AF DC	
180mm f2.8 D AF IF-ED	
200mm f4.0 AF Micro	.£1182
300mm f2.8 G ED VR II AF-S	
300mm f4.0 D AF-S IF ED	
400mm f2.8 G ED VR AF-S	.£6639

500mm f4.0 ED VR AF-S	
600mm f4.0 ED VR AF-S	£7070
10-24mm f3.5-4.5 G AF-S DX	£644.95
12-24mm f4.0 G ED AF-S IF DX	£839
14-24mm f2.8 G ED AF-S	£1309
16-35mm f4.0 G ED AF-S VR	£832.95
16-85mm f3.5-5.6 G ED AF-S DX VR	£444.95
17-55mm f2.8 G ED DX AF-S IF	£1049
18-35mm f3.5-4.5 D IF ED AF	£499
18-55mm f3.5-5.6 G ED AF-S DX II	£119
18-55mm f3.5-5.6 G AF-S DX VR	£145
18-105mm f3.5-5.6 G ED AF-S DX VR	£204
18-200mm f3.5-5.6 G ED AF-S DX VR II	£584
24-70mm f2.8 G ED AF-S	£1235
24-85mm f2.8-4.0 D AF	£549
55-200mm f4-5.6 G ED AF-S DX VR IF	£241.90
55-200mm f4.5-5.6 G AF-S DX	£199
70-200mm f2.8 G ED AF-S VR II	£1605
70-300mm f4.5-5.6 G ED AF-S IF VR	£419
80-400mm f4.5-5.6 D AF VR	£1239.95
200-400mm f4.0 G ED AF-S VR II	£4945
SIGMA LENSES	

80-400mm f4.5-5.6 D AF VR	£1239.
200-400mm f4.0 G ED AF-S VR II	£4945
SIGMA LENSES	
30mm f1.4 EX DC	£379
50mm f2.8 EX DG Macro	
50mm f1.4 EX DG HSM	
70mm f2.8 EX DG Macro	
85mm f1.4 EX DG HSM	
105mm f2.8 APO EX DG OS HSM Macro	
150mm f2.8 EX DG OS HSM Macro	£799
300mm f2.8 EX DFrom	
500mm f4.5 EX DG	£3769
800mm f5.6 APO EX DG HSM	
8-16mm f4.5-5.6 DC HSM	
10-20mm f4.0-5.6 EX DC HSM	
10-20mm f3.5 EX DC HSM	
12-24mm f4.5-5.6 EX DG HSM II	£679
17-70mm f2.8-4.0 DC Macro OS HSM	£329
18-50mm f2.8-4.5 DC OS HSMFrom	£150

18-125mm f3.8-5.6 DC OS HSM	£239
18-200mm f3.5-6.3 DC OS HSM II	£299
18-250mm f3.5-6.3 DC OS HSM	
NEW! 18-250mm f3.5-6.3 DC Macro	OS HSM
	£499
24-70mm f2.8 IF EX DG HSM	£599
NEW! 50-150mm f2.8 EX DC APO OS	HSM£799
50-200mm f4.0-5.6 DC OS HSM	£175
50-500mm f4.5-6.3 DG OS HSM	£999
70-200mm f2.8 EX DG OS HSM	£899
70-300mm f4.0-5.6 APO Macro Supe	er DG
	From£155
70-300mm f4.0-5.6 DG OS	£289
120-400mm f4.5-5.6 DG OS HSM	
150-500mm f5.0-6.3 DG OS HSM	From£799
EX DG APO Tele Converters	From£199

TAMRON LENSES wit	h 5 Year Warranty
90mm f2.8 SP Di Macro	£347.95
180mm f3.5 Di SP AF Macro	£698
10-24mm f3.5-4.5 Di II LD SP AF A	ASP IF£349
17-50mm f2.8 XR Di II VC	£365
18-200mm f3.5-6.3 AF XR DI II	£168.95
18-270mm f3.5-6.3 Di II VC PZD	£391.95
NEW! 24-70mm f2.8 Di VC USD S	P£859
28-75mm f2.8 XR Di	£349
70-300mm f4-5.6 SP Di VC USD	£298

more Lenses and Accessories from Canon, Nikon, Sigma, Sony, Olympus, Pentax, Panasonio and Tamron visit our website at

www.wexphotographic.com

Digital Compact Cameras

Digital Compact Batteries, Cases and Accessories are available on our website



NEW! PowerShot G15





NEW! PowerShot SX50 HS



5.0x 1080p f429 NEW! PowerShot \$110

PowerShot A3200 Aqui	a or Pink	
	RRP £119	£94.95
PowerShot A4000 HS F	Pink, Blue, Silver or F	Red
	RRP £169	£109
PowerShot SX240 HS P	ink, Silver or Black	
F	RRP £299	£199.9
PowerShot SX260 HS R	Red, Grey, Green or E	Black
PowerShot D20 Under	water Camera – Silv	er,
m/ 1/ //	222 2212	

Blue or Yellow.	KRP £349	£259
PowerShot G1	XRRP £699 .	£549
IXUS 125 HS Re	ed, Blue, Silver, Pink or Gree	n£144
IXUS 240 HS Pi	nk, Blue, Silver, Light Pink o	r Black
		£184
IXUS 500 HS Si	lver, Red, Blue or Black	£184
IXUS 510 HS W	hite or Black	£219.95



Optio WG-2 Red or Black RRP £279.99.. Optio WG-2 GPS Orange or White RRP £329.99

Merrill DP-2



Merrill DP-2 Foveon X3® sensor with a 30mm f2.8 lens **£799**

Panasonic Red, White, Silver or Black

Lumix TZ30 £204 Inc Cashback* £239



Lumix FZ200 Black £389.99 Inc Cashback* £439.99



Lumix LX7 Black £389.95

Lumix LZ20 Black or Red	£139.9
Lumix SZ7 White, Brown or Black	£139.9
NEW! Lumix SZ5 White or Black	£168
Lumix FX80 Black	£173
Lumix FT4 Black, Silver, Orange or Blue	£229
Lumix TZ25 Black or Red	
£169 Inc £30 Cashback*	£199
NEW! Lumix FZ62 Black	
£230 Inc £40 Cashback*	£270

OLYMPUS



SZ-14 Red or Silver, BlackFrom	£139
SH-25 MR Gold, Red, White or Black	
RRP £229.99	£139.95
5Z-31 MR Silver or BlackRRP £299.99	£199
rG-320 Blue or RedRRP £139.99	£108
G-620 Blue, White, Pink, Green or Black	£165
G-820 Blue, Silver, Red or Black	£196





NEW! Coolpix P7700 Black £465



Coolpix P510 Black, Red or Dark Silver RRP £379.99

Coolpix L310 Black	RRP £179.99	£144
NEW! Coolpix L610 Silver, R	ed or Black	.£184
Coolpix \$9300 Red, Silver, B		
Coolpix P310 Black or White	RRP £279.99	£214
Coolpix AW100 Black, Oran		
1	RRP £279.99	£214.95
NEW! Coolpix S6400 Red, P	urple, Silver,	
Plus or Plask		C21/

SONY

Tough TG-1

20.2 megapixels	
3.6x optical zoom	

Cyber-Shot RX100 £479

NX100 White, Silver or Black	£184
HX10V Red, White, Black	
TX20 Blue or Black	£274
HX20V Brown or Black	£289
HX200V Red, White, Black	£364
NEW! RX1 Black	£2599



RRP £399.99

	(755)	, m c	30
SAVE	SAVE		12.3 megapixels
E80 ON RRP	E90 ON RRP		APS-C size sensor
Black £319	RRP £729.	inePix X100 99 ONLY £	639.99

FinePix F660 EXR Blue, Red, Black or White
RRP £174.99 £149
FinePix Z1000 EXR Green, Purple or White
RRP £249.99 £184
FinePix SL300 Black RRP £219.99 £185
FinePix F770 EXR Black, Red, Blue or White
RRP £249.99 £194
FinePix HS30 Black RRP £324.99 £261
NEW! FinePix XF1 Black or Tan£379
FinePix X-S1 EXR RRP £529.99 £449.95

01603 208761

Advice line: 01603 208302

Call us Mon-Fri 8am-7pm Visit www.wexphotographic.com





DOMME

F-803

£89.95

f99 95

£104.95

£184.95

£209



Billingham

Hadley: Canvas/Leather Khaki/Tan, Black/Tan, Black/Black.

Sage/Tan, Black/Black.
Digital.....

Large..... Pro Original..

FibreNyte/Leather: Khaki/Tan,

Hadley Pro Original Canvas Khaki/Tan

£44.95

£105



5 Series: Khaki/Tan. Black/Tan, Black/Black. Fibre-Nyte/Leather: Khaki/

Black/Black, Sage

FibreNyte/Tan.

Tan, Sage/Tan, Black/Black 335.....£239 225.....£239

445 Black/Tan, Khaki/Tan,

555 Black/Tan, Khaki/To Black/Black.....£

£264

(I)tamrac



f124.95 9x f199



- product reviews
- news & guides
- 13,000+ products

Or visit the Wex Showroom



bury Estate Drayton High Road, Norwich, NR6 SDP

















VGRN8265 Tripod



GT4542 IS

tocus on forever	
GT3542 LS • 146.5cm Max Height • 9.4cm Min Height	
/	
6X Systematic Series:	

/	\
atic Series:	
£62	9.95
S£69	9.95
£70	9.95
£81	4.95
S£99	9.95





are proud to announce being awarded Gold in the Online Retailer category in this years Good

Wex Photographic

Online Retailer Service Awards.

Thank you for your votes!

For latest Printers, Inks & Camcorders visit us at www.wexphotographic.com

Computing & Software









NEW! iPad Wi-Fi From **£397**

NEW/LiPad Wi-Fi + Cellular From £499

From **£229**



NEW! MacBook Pro - Retina Display From £1679



+ Travelpak ...



iMac From **£949**

Light

£29.99

£46.99

1

90° Reflector

£21.99

Snoot & Grid

Set £44.99



Graphics Tablet Small £178

Medic Large



Lightmeters

Display



ColorMunki





£99

Studio Lighting & Accessories Over 2100 Studio Lighting products available to buy – See our website for details



Gemini Series Kits: Flash Heads, 2x Reflectors, 2x Umbrellas, 2x Light Stan 2x Power Leads, Sync Lead

and Kit Baa.

200/200 Twin Head .. £454 400/400 Twin Head ..£539

250/250 Twin Head £765

250/500 Twin Head £829 500/500 Twin Head £889

Pulsar Radio Trigger Twin Pack £219.99



8351B

8350B

8361B

500/500R + Travelpak. £1335 500/500R 3 Head...... £1430

D-Lite it Series Kits:



D-Lite it Series Kits: D-Lite it heads, 2x Stands, 2x 66x66cm Softboxes, 1x 16cm Reflector, 2x Carry Cases, 1x Skyport Transmitter, Leads,

Gemini Pro Pulsar Tx Kits: Gemini Pro Pulsar IX Kits: Flash Heads, 2x Stands, Silver/M Umbrella, Wide Angle Reflector, 60x80cm Softbox, 1x Pulsar Tx Trigger and Card, Leads, Cables, Modelling Lamps and Cases.

500Pro Twin Head...... £1159 500Pro + Travelpak 750Pro Twin Head + Travelpak 1000Pro Twin Head

Style RX Series Kits: Style RX Heads, 2x 16cm Reflectors, 2x ClipLock Stands, 2x Translucent/ Silver Umbrellas, 2x Carry Cases,

RX600 Twin Head £1199 RX1200 Twin Head £1649.99

Leads, Cables and User Guide.

.. £1999 120° Reflector

Ranger Quadra

RX Set A £1549





£111.99

60° Reflector Kit

£44.99

83cm

Umbrella Set

£26.99



















D-Lite it Kit BXRi Kit



EzyBalance 12%

Grey £18.99







Skyport Universal

Trigger Set £99.99



Reflectors £22.99 £32.99 £53.99 £74.99

2 Twin Head 2/4 Twin Head 4 Twin Head



£468.99 £549



Reflector Kits
Inc Honeycom
& Diffuser:
42cm £99
Softlite 55cm £129
Reflector 70cm £159











£109.99





Terms and Conditions
All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery** available on orders over £150 (based on a 4 day delivery service). For Next Working Day Delivery our charges are: £4.99** for orders over £100. £3.99** for orders under £100. Saturday deliveries are charged at a flat rate of £7.50**. (**Deliveries to some European countries, Northern Ireland, remote areas of Scotland & Channel Isles are subject to extra charges, J. & O.E. Prices subject to charge. Goods subject to availability. Live Chat operates between 8am-7pm Mon-Fri and may not be available during peak periods.

Were hotographic is a trading name of Warehouse Express 2012.

**CASHBACKS Are redeemed via product getstartion with *CASHBACKS Are redeemed via product registration with the manufacturer. Please refer to our website for details.

Wex Showroom — Visit us today

*Touch, Try and Buy latest Cameras & Accessories

*Ouch3,00 products to choose from

*Award winning specialists

Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm

Unit B, Frenbury Estate, Norwich. NR6 5DP.



We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog!



01926 339977 www.premier-ink.co.uk

PRINTER INK CARTRIDGES



T0484/5/6

T0611 Black T0612/3/4, each

T0711 Black T0712/3/4, ea

T0801/2/3, each

T1291 Black T1292/3/4, each

T0804/5/6



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - Originals, which are made by Epson, and Compatibles, which are made by a UK company called Jet Tec. Using Jet Tec Compatibles is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ... so Jet Tec wins!

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing

- Computer Upgrade Magazine



Cartridge Code:	Originals:	Jet Tec Compatibles:
T007 Black	£26.99 16ml	£3.99 20ml, 3 for £10.99
T008 Colour	£21.99 46ml	£4.99 50ml, 3 for £13.99
T009 Colour	£27.99 66ml	£4.99 70ml, 3 for £13.99
T026 Black	£35.99 16ml	£3.99 20ml, 3 for £10.99
T027 Colour	£26.99 46ml	£4.99 50ml, 3 for £13.99
T036 Black	£18.99 10ml	£3.99 13ml, 3 for £10.99
T037 Colour	£26.99 25ml	£4.99 31ml, 3 for £13.99
T040 Black	£42.99 17ml	£3.99 20ml, 3 for £10.99
T041 Colour	£35.99 37ml	£4.99 46ml, 3 for £13.99
T050 Black	£29.99 15ml	£2.99 16ml, 3 for £7.99
T051 Black	£34.99 24ml	£2.99 26ml, 3 for £7.99
T052 Colour	£34.99 35ml	£3.99 39ml, 3 for £10.99
T053 Colour	£24.99 43ml	£3.99 48ml, 3 for £10.99
T0341-T0347 Set of 7	£119.99 set of	7 Check Website.
T0341/8, each	£14.99 17ml	Check Website.
T0342/3/4, each	£17.99 17ml	Check Website.

£17.99 17ml Check Website. £17.99 17ml Check Website. £39.99 set of 4 £14.99, 3 sets for £42.99 £17.99 13ml £4.99 21ml, 3 for £13.99 £64.99 set of 6 £19.99, 3 sets for £56.99 £14.99 13ml £3.99 21ml, 3 for £10.99 T0345/6/7, each T0441-T0454 Set of 4 T0441 Black T0441 Black T0452/3/4, each T0481-T0486 Set of 6 T0481/2/3, each £14.99 13ml £3.99 21ml, 3 for £10.99 T0540-T0549 Set of 8 £35.99. 3 sets for £99.99

£35.99, 3 sets for £99.99 £3.99 21ml, 3 for £13.99 £4.99 21ml, 3 for £13.99 £4.99 21ml, 3 for £13.99 £14.99, 3 sets for £42.99 T0540 Gloss T0541/2/3/4, each T0541/2/3/4, each T0547/8/9, each T0551-T0554 Set of 4 £4.99 21ml, 3 for £10.99 T0551 Black T0552/3/4, each £3.99 21ml, 3 for £10.99 T0591-T0599 Set of 8 Check Website Check Website.
Check Website.
Check Website.
Check Website.
£14.99, 3 sets for £42.99
£4.99 21ml, 3 for £13.99
£3.99 21ml, 3 for £10.99 T0591/2/3, each T0594/5/6, each £11.99 13ml £11.99 13ml £11.99 13ml £32.99 set of 4 T0597/8/9, each T0611-T0614 Set of 4

£8.99 8ml £8.99 8ml T0711-T0714 Set of 4 T0801-T0806 Set of 6

T0870-T0879 Set of 8 T0870 Gloss T0871/2/3/4, each T0877/8/9, each T0961-T0969 Set of 8 T0961/2/3/4/5, each £69.99 set of 8 Check Website. Check Website. T0966/7/8/9, each T1281-T1284 Set of 4 **£26.99** set of 4 **£14.99** set of 4 **£4.99** 13ml **£38.99** set of 4 **£16.99** sets of 4 T1281 Black T1282/3/4, each T1291-T1294 Set of 4

E30.99 set 014 £10.99 sets 014 £9.99 11.2ml £5.49 16ml £9.99 7ml £4.49 13ml £19.99 25.ml each or £154.99 set 018 £13.99 17ml each or £69.99 set 018 £12.99 13ml each or £69.99 set 016

T1571-9, each NEW T1591-9, each NEW T5591-6, each

Photo 790, 870, 890, 895, 900, 915, 1290

Photo 790, 870, 890, 895, 915 Photo 900, 1270, 1290

Photo 810, 830 ,830u, 925, 935

C62 CX3200

440 460 660 Photo 700 750 1200 740, 760, 800, Photo 700, 750, 740, 760, 800, 850, 860, 1160, 440, 640, 660, 740, 760, 1160, Photo 700, 750 Photo 2100

C64 C66 C84 C86 CX3600/3650, CX6400, CX6600

RX500, RX600, RX620, RX640

Photo R800, R1800

RX420, RX425, RX520, RX525

Photo R2400

D68, D88, DX3800/3850, DX4200/4250, DX4800/4850

S20, S21, SX100/105/110/115/200/205/210/215

524,03/405/415/515, D78/92/120, B40W, BX300 DX4000/4400/5000/6000/7000/7400/8400/9400 Photo 1400

Photo P50, PX650/660/700W/710W/720WD PX730WD/800FW/810FW/830FWD/830FWD R265/285/360 RX560/585/685

Photo R2880

S22, SX125/130, SX420W/425W/445W,

BX305F/320FW/525WD/535WD/625FWD/630FW, BX635FWD/BX925FWD/BX935FWD, B42WD

Please call or check our website if you cannot find cartridges for your printer.

WIDE FORMAT INK



EPSON Stylus Pro 3800, 3880 T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B **80ml** each **EPSON Stylus Pro 4900:** T6531/6532/6533/6534/6535/6536/6537/6538/6539/653A/653B **200ml £72.99**

EPSON Stylus Pro 4000, 4400, 7600, 9600 T5431/5432/5433/5434/5435/5436/5437/5438 110ml each T5441/5442/5443/5444/5445/5446/5447/5448 220ml each £74.99

EPSON Stylus Pro 4800, 4880: T6051/6052/605B/6053/6054/6055/6056/605C/6057/6138/6059 **110ml** T6061/6062/606B/6063/6064/6065/6066/606C/6067/6148/6069 **220ml** £72.99 EPSON Stylus Pro 7800, 7880, 9800:

T6021/6022/602B/6023/6024/6025/6026/602C/6027/6118/6029 **110ml** £47.99 T6031/6032/603B/6033/6034/6035/6036/603C/6037/6128/6039 **220ml** £72.99



Canon Compatibles BCi3e Black 26ml BCi6 B/C/M/Y 15ml BCi6 PC/PM/R/G 15ml PGi5 Black 29ml CLi8 B/C/M/Y/PC/PM 15ml £3.99 PGi520 Black 19ml CLi521 B/C/M/Y/GY 9ml PGi525 Black 19ml CLi526 B/C/M/Y/GY 9ml BCi24 Black 9ml BCi24 Colour 16ml PG37 Black 12ml PG40 Black 28ml £9.99 £13.99 PG40 Black 28ml PG50 Black 28ml PG510 Black 11.5m PG512 Black 18ml CL38 Colour 12ml CL41 Colour 16ml £13.99 £12.99 £13.99 £14.99 £12.99 £16.99 £14.99 CL51 Colour 24ml Canon Originals

BCi3e Black 26ml BCi6 B/C/M/Y 13ml £8.99 £8.99 BCi6 PC/PM/R/G 13ml PGI5 Black 26ml CLi8 B/C/M/Y 13ml CLi8 PC/PM/R/G 13ml PGI7 Black 25ml £11.99 Gi9 Clear 191ml PGi9 All colours, 14ml, each PGi29 All colours, 36ml, each £19.99 PGi520 Black 19ml CLi521 B/C/M/Y/GY 9ml PGi525 Black 19ml CLi526 B/C/M/Y/GY 9ml PG37 Black 11ml PG40 Black 16ml PG50 Black 22m PG510 Black 22ml PG510 Black 9ml PG512 Black 15m PG540 Black 8ml £11.99 £14.99 £11.99 £15.99 L38 Colour 9ml L41 Colour 12ml L51 Colour 21ml £18.99 £25.99 CL52 Photo 21ml £18.99 £15.99 CL52 Photo 21ml CL511 Colour 9ml CL513 Colour 13ml CL541 Colour 8ml EP-100 Ink & Paper KP-108IN Ink & Paper £15.99 £15.99 £26.99 £29.99

Many more in stock!

Dell Cartridges



HP Compatibles		
No.15 Black 46ml	£4.99	
No.21 Black 10ml	£7.99	
No.22 Colour 21ml	£11.99	
No.45 Black 45ml	£4.99	
No.56 Black 24ml	£9.99	
No.57 Colour 24ml	£12.99	
No.78 Colour 36ml	£9.99	
No.110 Colour 12ml	£10.99	
No.300XL Black 18ml	£14.99	
No.300XL Colour 18ml	£16.99	
No.301XL Black 15ml	£14.99	
No.301XL Colour 18ml	£16.99	
No.336 Black 10ml	£7.99	
No.337 Black 21ml	£10.99	
No.338 Black 21ml	£10.99	
No.339 Black 34ml	£12.99	
No.342 Colour 12ml	£10.99	
No.343 Colour 21ml	£12.99	
No.344 Colour 21ml	£14.99	
No.348 Photo 21ml	£12.99	
No.350XL Black 30ml	£14.99	
No.351XL Colour 20ml	£16.99	
No.363 Black 20ml	£6.99	
No.363 C/M/Y/PC/PM each		
No.364XL Black 18ml	£9.99	
No 364XI C/M/Y 11ml each	£8 99	

NO.364XL C/M/Y 11ml each	£8.99				
HP Originals					
No.21 Black 5ml	£10.99				
No.22 Colour 5ml	£13.99				
No.38 All Colours 27ml each	£24.99				
No.56 Black 19ml	£16.99				
No.57 Colour 17ml	£24.99				
No.58 Photo 17ml	£22.99				
No.100 Grey 15ml	£22.99				
No.110 Colour 5ml	£17.99				
No.300 Black 4ml	£10.99				
No.300 Colour 4ml	£12.99				
No.301 Black 3ml	£8.99				
No.301 Colour 3ml	£9.99				
No.337 Black 11ml	£16.99				
No.338 Black 11ml	£17.99				
No.339 Black 21ml	£23.99				
No.343 Colour 7ml	£18.99				
No.344 Colour 14ml	£26.99				
No.350 Black 4.5ml	£11.99				
No.351 Colour 3.5ml	£13.99				
No.363 Black 6ml	£12.99				
No.363 C/M/Y/PC/PM each	£8.99				
No.364 Black 6ml	£7.99				
No.364 PB/C/M/Y 3ml each	£6.99				
No.901 Black 4ml	£10.99				
No.901 Colour 9ml	£13.99				
No.920XL Black 49ml	£19.99				
No.920XL C/M/Y 6ml each	£8.99				

No.940XL Black 49ml £23.99 No.940XL C/M/Y 16ml each £15.99

Lexillark Col	npatibles
No.1 Colour	£10.99
No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£11.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals			
No.1 Colour	£19.99		
No.14 Black	£16.99		
No.15 Colour	£18.99		
No.17 Black	£17.99		
No.23 Black	£16.99		
No.24 Colour	£18.99		
No.27 Colour	£18.99		
No.28 Black	£14.99		
No.29 Colour	£16.99		
No.32 Black	£19.99		
No.33 Colour	£21.99		
No.36 Black	£16.99		
No.37 Colour	£18.99		
No.43XL Colour	£27.99		
No.44XL Black	£22.99		
No.100 Black	£13.99		
No.100 Cyan / Mag / Yellow	£8.99		

Diotilei Compatibles			
LC900 Black	£3.99		
LC900 C/M/Y	£2.99		
LC900 Set of 4	£11.99		
LC970 / 1000 Black	£3.99		
LC970 / 1000 C/M/Y	£2.99		
LC970 / 1000 Set of 4	£11.99		
LC980 / 1100 Black	£3.99		
LC980 / 1100 C/M/Y	£2.99		
LC980 / 1100 Set of 4	£11.99		
LC985 Black	£3.99		
LC985 C/M/Y	£2.99		
LC985 Set of 4	£11.99		

Brother originals also in stock!

Kodak Original Ink / Paper

ESP Black Series 10 lnk	£6.99
ESP Colour Series 10 Ink	£12.99
ESP Black Series 30 Ink	£6.99
ESP Colour Series 30 Ink	£12.99
ESP Black/Colour Twin Pack	s £18.99
Kodak Photo Paper also	in stock!

PHOTOGRAPHIC PAPERS

ILFORD

Photo Glossy Paper 200g, A4, 20 BOGOF	£7.99
Smooth Gloss 290g, 6x4, 100 sheets	£17.99
Smooth Gloss 290g, 7x5, 100 sheets	£23.99
Smooth Gloss 290g, A4, 25 sh +10 FREE	£10.99
Smooth Gloss 290g, A4, 100	£35.99
Smooth Gloss 290g, A3, 25 sheets	£27.99
Smooth Gloss 290g, A3+, 25 sheets	£29.99
Smooth Pearl 290g, 6x4, 100 sheets	£17.99
Smooth Pearl 290g, 7x5, 100 sheets	£23.99
Smooth Pearl 290g, A4, 25 +10 FREE	£10.99
Smooth Pearl 290g, A4, 100	£35.99
Smooth Pearl 290g, A3, 25 sheets	£27.99
Smooth Pearl 290g, A3+, 25 sheets	£29.99
Smooth Fine Art 190g, A4, 10 sheets	£13.99
Smooth H/weight Matt 200g, A4, 50 sheets	£12.99
Smooth Lustre Duo 280g, A4, 25 sh BOGOF	
Gold Fibre Silk 310g, A4, 50 sheets	£44.99

ICC profiles available for all liford papers

Sample Pack 25 sheets, 5 different papers!	£11.99
NEW Ultra Pearl 295g, A4, 25	£12.99
Digital Gloss or Oyster 271g, 6x4, 50	£7.99
Digital Gloss or Oyster 271g, 7x5, 50	£10.99
Digital Gloss or Oyster 271g, A4, 50	£19.99
Digital Gloss or Oyster 271g, A3, 25	£21.99
Digital Gloss or Oyster 271g, A3+, 25	£29.99
Double Sided Oyster 285g, A4, 25	£26.99
Double Sided Matt 250g, A4, 100	£26.99
Matt Proofing 160g, A4, 150	£19.99
Matt Plus 240g, A4, 25	£9.99
Fibre Base Gloss 295g, A4, 25	£24.99
NEW Fibre Base Distinction 360g, A4, 25	£25.99
Smooth Fine Art Portfolio 200g, A4, 25	£19.99
Smooth Fine Art Portrait 300g, A4, 25	£26.99
Textured FineArt Artist 210g, A4, 25	£19.99
Textured Fine Art Parchment 285g, A4, 25	£21.99
Canvas Artistic 400g, A4, 10	£14.99

ICC profiles available for all PermaJet papers

≡Hahnemühle≡

Established in 1584, the Hahnemuhle name is synonymous with fine art printing. Full range now available at Premier Ink.

£9.99 Sample Pack 14 sheets A4 Sample Pack 14 sheets, A4 Albrecht Durer 210g, A4, 25 sheets German Etching 310g, A4, 25 sheets Bamboo 290g, A4, 25 sheets Sugar Cane 300g, A4, 25 sheets Photo Rag 308 308g, A4, 25 sheets £9.99 £22.99 £27.99 £27.99 £24.99 £32.99 £32.99 Photo Rag Pearl 320g, A4, 25 sheets Photo Rag Satin 310g, A4, 25 sheets Photo Rag Baryta 315g, A4, 25 sheets Photo Rag Baryta 315g, A4, 25 sheets Fine Art Pearl 285g, A4, 25 sheets Fine Art Baryta 325g, A4, 25 sheets £34.99

As an Official Fotospeed Stockist, we can supply the complete Fotospeed range. Below is just a tiny selection of their papers.

Sample Pack 14 sheets, 7 different papers!
Pigment Friendly Gloss 270g, A4, 50 +15 FREE Pigment Friendly Lustre 270g, A4, 50 445 FREE Pigment Friendly Satin 270g, A4, 50 445 FREE Pigment Friendly Matt Duo 200g, A4, 100 NT Natural Textured 315g, A4, 20 NST Natural Soft Textured 315g, A4, 20 NWS High White Smo £17.99 £17.99 £22.99

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

01926 339977 www.premier-ink.co.uk



MEMORY

BATTERIES

SQUARE FILTERS

SCREW-TYPE FILTERS

NEW LOWER PRICES

SanDisk

н				6	1	
1	2	=	*	٤	ı	
ł		ď	6		г	
ı	F	-			ı	
п	п	ы	SE	3		

Sandisk Blue C4: 5MB/s £8:27 £3.99 £12:41 £3.99 £21:10 £4.99 £39:39 £7.99

£45.66 £4.99 £27.85 £6.99 £57.22 £10.99

£24.33 £7.99 £37.42 £8.99

Sandisk

Ultra 30MB/s

Sandisk

Extreme 60MB/s

Sandisk Extreme

2GB 5MB/s 4GB 5MB/s 8GB 5MB/s 16GB 5MB/s Sandisk Ultra C6: 30MB/s

- 4s 16 4GB 30MB/s

8GB 30MB/s 16GB 30MB/s Extreme C10: 30&45MB/s

4GB 30MB/s 8GB 30MB/s

16GB 45MB/s 32GB 45MB/s

4GB 30MB/s 30MB/s 16GB 30MB/s

8GB 60MB/s 16GB 60MB/s

Lexar

Compact Flash: 400X 8GB 60MB/s £148.46 £29.99 16GB 60MB/s £204.25 £54.99 Compact Flash: 600X

8GB 90MB/s £477.38 £43.69 16GB 90MB/s £271.30 £77.69 Compact Flash: 1000X

16GB 150MB/s £371.30 £109.99 32GB 150MB/s £569.56 £199.99 SDHC Class 10: 400X 8GB 60MB/s £130.73 £14.99 16GB 60MB/s £248.47 £22.99

SDHC Class 10: 600X 16GB 90MB/s £180.73 £37.99 32GB 90MB/s £329.79 £69.99

(T) Transcend

Compact Flash £59.99 £29.99 £99.99 £49.99 8GB 60MB/s 16GB 60MB/s SD Cards

£8.99 £3.99 £19.99 £5.59 2GB 4GB Class 10

USB Pen Drives 4GB T £41.99 £4.19 £19.99 £5.99 £34.99 £11.59

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

Camera Batteries hensive range of able li-ion

espected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee NB-1L for Canon NB-2L/LH for Canon NB-3L for Canon NB-4L for Canon £9.99 £9.99 £9.99

£9.99 £9.99 £9.99 £12.99 £9.99 £9.99 £12.99 £12.99 NB-5L for Canon NB-6L for Canon NB-7L for Canon NB-8L for Canon NB-9L for Canon BP-511 for Canon LP-E5 for Canon LP-E6 for Canon £29.99 £19.99 £15.99 LP-E8 for Canor

LP-E10 for Canon NP40 for Fuji NP45 for Fuji £12.99 £9.99 £9.99 £9.99 £9.99 £12.99 £12.99 £12.99 £12.99 £9.99 £9.99 NP60 for Fuji NP80 for Fuil

NP140 for Fuji NP150 for Fuji NP200 for Minolta NP400 for Minolta EN-EL1 for Nikon

EN-EL3/E for Nikon EN-EL5 for Nikon EN-EL9 for Nikon EN-EL10 for Nikon £21.76 £13.99 £36.12 £19.99 £70.06 £34.99 EN-EL11 for Nikon EN-EL12 for Nikon EN-EL14 for Nikon £67-02 £29.99

> Li50B for Olympus BLM-1 for Olympus

BLB13 (V3) for Panasonic

Battery Grips

For Canon 5DMkII: For Canon 5DMkIII: For Canon 7D: For Canon 30/40/50D:

For Nikon D40/D60

For Nikon D80/D90

For Nikon D7000

BATTERIES & CHARGERS

Universal Charger The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries

£19.99 Dedicated Charger A dedicated Li-lon charger, able to charge most camera batteries. Mains cable, plus 12V car charger. £14.99

Coin Cells, etc

batteries - see our website for full range.
CR123A Energizer Lithium (1)
CR2 Energizer Lithium (1)
E1.99
CR5 Energizer Lithium (1)
E5.99
CRV3 Energizer Lithium (1)

Full range of coin cells in stock

A comprehensive range of spec atteries - see our website for full

CR2 Energizer Lithium (1)
2CR5 Energizer Lithium (1)
CRV3 Energizer Lithium (1)

LR44 Energizer Alkaline (2) CR2025, CR2032 etc

AAA 1000mAh Duracell £6.99
AA 2450mAh Duracell £6.99
AA 2500mAh GP £9.99
AA 2850mAh Ansmann
AA 2900mAh Delkin £13.99 ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries AAA 850mAh equivalent (4) £5.99 AA 2050mAh equivalent (4) £7 99

Ultimate Lithium
Energizer Ultimate Lithium:
The longest lasting AA and
AAA batteries in the world!



£52.02 £14.99 £92.02 £28.99 EN-EL2 for Nikor EN-EL3/3A for Nikon

£15.99 £9.99 £12.99 £9.99 £9.99 £CALL £12.99 £9.99 £9.99 £9.99 £12.99 EN-EL15 for Nikon EN-EL19 for Nikon Li10B/12B for Olympus Li40B/42B for Olympus

BLM-1 for Olympus BLS-1 for Olympus CGA-S005 for Panasonic CGR-S006 for Panasonic CGA-S007 for Panasonic BCF10E (V3) for Panasonic £9.99 £9.99 £9.99 £19.99

BCG10E (V3) for Panasonic £19.99 £19.99 £24.99 BLB13 (V3) for Panasonic BMB9 (V2) for Panasonic D-Li8 for Pentax D-Li50 for Pentax SLM-1137D for Samsung SLM-1674 for Samsung £24.99 £9.99 £12.99 £9.99 £12.99 £19.99 £19.99 BG-1 for Sony NP-FM500H for Sony

NP-FH50 for Sony NP-FW50 for Sony

£99.99 £99.99 £79.99 £99.99 £69.99 For Canon 30/40/8 For Canon 60D: For Canon 450D: For Canon 500D: For Canon 1000D: £99.99

£69.99 £39.99

£79.99 £99.99

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

1) An adapter ring that screws onto the front of your lens

of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters with the Cokin P-Type filter system



P-Type Filters (84mm wide)

Circular Polarizing

P-Type Adapter Rings

£4.99 £4.99 £4.99 49mm Adapter Ring 52mm Adapter Ring 55mm Adapter Ring 58mm Adapter Ring 62mm Adapter Ring 67mm Adapter Ring 72mm Adapter Ring £4.99 £4.99 £4.99 £4.99 £4.99 7mm Adapter Ring 82mm Adapter Ring £4.99

Holder Standard Holder Wide Angle Hood Modular

P-Type Filter Wallet

£9 99

P-Type Six-Piece Neutral Density Filter Kit



Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 'ts ND2 Filter, 'ts ND2 Soft Graduated Filter, 'ts ND 4-Type Filter Holder, 'ts ND4 Defense, 'ts ND5 Type Filter Holder, 'ts ND5 Type Adapter Ring of your choice (49-82mm).

ND4 £9.99 ND8 NEW £10.99 ND2 Soft Graduated ND2 Hard Graduated ND4 Soft Graduated ND4 Hard Graduated £11 99 ND8 Soft Graduated NEW ND8 Hard Graduated NEW Light Blue Graduated Dark Blue Graduated
Cool Blue Graduated
Light Sunset Graduated
Dark Sunset Graduated £11 99 Light Tobacco Graduated Dark Tobacco Graduated Light Mauve Graduated Light Mauve Graduated Dark Mauve Graduated Light Red Graduated Dark Red Graduated Light Green Graduated Dark Green Graduated Light Yellow Graduated Light Yellow Graduated Light Yellow Graduated Light Yellow Graduated Light Febre Fee Light Fog Strong Fog Light Diffuser Strong Diffuser Starburst 4x,6x,8x, each £9 99 £9 99 Close-Up +1,+2,+4, each 80A, 80B, 80C, each 80A, 80B, 80C, each 81A, 81B, 81C, each 82A, 82B, 82C, each 85A, 85B, 85C, each Red, Orange, each Yellow, Green, each £9.99 £9 99

We also stock Z-Pro (100mm) and A-Type (67mm)

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods



ES-62 Canon 50/1.8 ES-71II Canon 50/1.4 ET-60 Canon 75-300/4-5.6 ET-65B Canon 70-300/4-5.6 ET-67 Canon 70-300/4-5.6 ET-67 Canon 100/2.8 Macro ET-67B Canon 60/2.8 EW-60C Canon 18-55 IS EW-73B Canon 17-85 IS EW-78BII Canon 28-135 IS £9.99 £9.99 £9.99 £12.99 £12.99 EW-78D Canon 18-200 IS EW-78E Canon 15-85 IS EW-83E Canon 17-40/4.0 EW-83J Canon 17-55/2.8 HB-25 Nikon 24-85, 24-120 HB-37 Nikon 55-200 VR HB-45 Nikon 18-55 VR SH-006 Sony 18-70/3.5-5.6 SH-108 Sony 18-55/3.5-5.6

Screw-Fit Lens Hoods

52mm Shaped Petal Hood 55mm Shaped Petal Hood 58mm Shaped Petal Hood 62mm Shaped Petal Hood 67mm Shaped Petal Hood £6.99 £6.99 £6.99 £7.99 £7.99 72mm Shaped Petal Hood £9.99 77mm Shaped Petal Hood 82mm Shaped Petal Hood £11.99 £3.99 £3.99 £3.99 £3.99 46mm Rubber Hood 52mm Rubber Hood 55mm Rubber Hood 58mm Rubber Hood 62mm Rubber Hood £4.99 £4.99 67mm Rubber Hood 72mm Rubber Hood 77mm Rubber Hood

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm

£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels



Twin Axis Normal Hotshoe Twin Axis Sony Hotshoe Triple Axis Normal Hotshoe
Triple Axis Sony Hotshoe £9.99

CLEANING

CLEAN Sensor Cleaning (ENDER)





Lens Cleaning

LensPen Original Carbon-tipped pen with built-in cleaning brush £7.99
LensPen DSLR Pro Kit Cloth, Pen, FilterKlear, MicroPro £24.99 £17.99
Spudz 6x6 Washable microfibre cloth with neoprene pouch and belt/key clip £4.99

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.



£18.99

£39.99

£44 99 £49.99 £59.99

£11.99 £12.99

£12.99 £14.99 £17.99 £22.99 £29.99 £34.99

Circular Polarising Filters

such as glass and water, as increasing contrast and satu

46mm Circular Polarizing 52mm Circular Polarizing 55mm Circular Polarizing 58mm Circular Polarizing

62mm Circular Polarizing

67mm Circular Polarizing

72mm Circular Polarizing

77mm Circular Polarizing
82mm Circular Polarizing
86mm Circular Polarizing

52mm ND4 / ND8

55mm ND4 / ND8

58mm ND4 / ND8

67mm ND4 / ND8 72mm ND4 / ND8 77mm ND4 / ND8

More sizes in stock, from 27 to 86mm

Neutral Density Filters

Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).

More sizes in stock, from 37 to 82mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

UV / Haze Filters

46mm UV / Haze £6 99 62mm UV / Haze £10.99 67mm UV / Haze 72mm UV / Haze 77mm UV / Haze More sizes in stock, from 24 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos. 52mm Skylight

£7.99 £8.99 £9.99 55mm Skylight 58mm Skylight 62mm Skylight £10.99 67mm Skylight £16.99 More sizes in stock, from 30 to 105mm!

Close Up Filter Sets Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

£26.99 £29.99 52mm Close-Up Set 55mm Close-Up Set 58mm Close-Up Set

Lens Converters

Ideal for converting your kit lens to a .0X telephoto or 0.5X wide angle lens 52mm 2.0X or 0.5X converter £35.99 55mm 2.0X or 0.5X converter £37.99 58mm 2.0X or 0.5X converter £39.99

52mm Starburst x4/6/8, each £11.99 58mm Starburst x4/6/8, each £15.99 67mm Starburst x4/6/8, each £21.99 72mm Starburst x4/6/8, each £27.99

More sizes in stock, from 46 to 82mm

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.



Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction. aguisted from a z stop to an 6 stop reduction.

The Faden/D filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both imporvied optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

raderND WKII (2-	o stop)
52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

52mm ND500MC 58mm ND500MC 67mm ND500MC 72mm ND500MC 77mm ND500MC

Genuine LightCraftWorkshop filters - beware of immitations

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down from one filter thread size to another. 34-37mm 52-55mm 58-55mm 67-62mm 37-43mm 52-58mm 58-62mm 67-77mm 43-46mm 55-52mm 58-67mm 72-67mm 46-49mm 55-58mm 62-67mm 72-77mm 49-52mm 58-52mm 62-72mm 77-72mm

All just £4.99 each!

This is just a tiny

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

nese fit to the camera body, between the amera and lens, leaving a screw thread e enable the reverse mounting of lenses, way of obtaining a high reproduction ratio allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm Nikon: 52, 55, 58, 62, 67mm Pentax K: 52, 55, 58, 62, 67mm Olympus: 52, 55, 58, 62, 67mm Sony: 52, 55, 58, 62, 67mm

Coupling Rings - £11.99

ed to attach two lenses together via thei er threads, achieving high magnifications 52-52mm, 52-55mm, 52-58mm 55-55mm, 55-58mm, 58-58mm

T2 Mounts - £12.99 Canon, Nikon, Sony, Oly, Pentax Series 7 Rings, Rollei Rings and

Extension Bellows



Extension Tubes Extension ruses
Set of 3 tubes. They contain no optics,
they simply move the lens further from the
camera body, allowing closer focusing,
Autofocus tubes available in Canon, Nikon
and Sony fittings - manual tubes are also
available in Pentax and Olympus fittings.

Manual Focus Tubes £17.99 Autofocus Tubes £134.99

Right Angle Viewfinders Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X 1.0X-3.3X

Telephone: 01926 339977 or 0800 1077 211

www.premier-ink.co.uk

Premier Ink, Longfield Road, Leamington Spa, CV31 1XB





Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink



L 208 TwinMaster

Analogue, incident and reflected, ambient light only.

£219

£18.99

£29.99 £19.99

01926 339977 www.premier-ink.co.uk

CAMERA BAGS

think TANK photo

We will match or beat ANY UK Think Tank price! Full Think Tank range in stock - below are just a few examples:

Retrospective







£245

Billingham

We will match or beat ANY UK Billingham price!



Hadley Large Hadley Pro

Hadley Small



£247







Comprehensive Kata range in stock! Below are just a few examples: Digital



£49 £59

DR-465 Gearpack-80 £59 DR-466 Gearpack-100 £69 DR-467 Range £72 £79

ProLight Series NEW! 3N1-25 3N1-35

(1) tamrac

Comprehensive Tamrac range in stock! Below are just a few examples:



5X £104 6X £119 7X £149 8X £169





Accessories Water Rottle Lens Case 50 Lens Case 100 Lens Case 200 Flash Case Rain Cover

VANGUARD

Comprehensive Vanguard range in stock! Below are just a few examples:





Outlawz 16Z Outlzaw 17Z

UP-Rise 45 UP-Rise 46 UP-Rise 48

RAIN COVERS Kata Elements

OpTech Rainsleeve enclosure. Two versions, for DSLRs with or without a flashguns. 2 per pack. Standard

F690 Small

ments!

Protect

Think Tank Hydrophobia

70-200

The world's fastest camera straps!

CAMERA STRAPS

WBLACKRAPID

RS-4 Classic RS-5 Cargo £64 99 £59.99 £59.99 £59.99 RS-7 Curve RS-W1 Womens RS-SPORT RS-DR1 Double SnapR-35 Large £44.99



OP/TECH USA

The world's best-selling SLR camera straps!

Camera Straps **System Connectors** Wrist Strap Classic Strap Super Classic Pro 3/8 Strap Adapt-its (4) Extensions UniLoop (2) ProLoop (2) Pro Loop Strap
Utility Sling Strap £18.99 LensSupport (2)
Sling Adapter



TRIPODS

Manfrotto

Massive range of Manfrotto in stock! Below are just a few examples:

190XPROB Tripod

Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm £99.99

190CXPRO3

arbon Fibre 3-section legs, Q90 column

Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm

£204.99

/eight: 0.50kg bad: 5.0kg blded: 59cm eight: 151cm

£29.99

Weight: 0.27kg Load: 2.5kg

£14.99

Weight: 0.46kg Load: 6.0kg

PRO 253CT

Carbon Fibre 3-section legs, MACC column

Weight: 1.66kg Load: 7.0kg Folded: 63cm Height: 165cm

£260.99

PH32 Pan / Tilt

Weight: 0.42kg Load: 5.0kg £89.99

£11 £20

£99

£49 99

234 Tilt Head

496 RC2 Ball Head



190CXPRO4 Carbon Fibre 4-section legs, Q90 column Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm

Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm £212.99 £232.99 MM294A3 Monopod MM294A4 Monopod

Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm £34.99

234RC Tilt Head £24.99

498 RC2 Ball Head Weight: 0.67kg Load: 8.0kg £79 99



AltaPRO 264AT Tripod

Aluminium 4-section legs, magnes

055XPROB Tripod

055CXPRO4

Carbon Fibre 4-sect legs, Q90 column

Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm

£246.99

679B Monopod

804 RC2 Pan / Tilt

£35.99

Aluminium 3-section legs, alumini anopy, Q90 hoizontal tilting central of

Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm

£109.99

055CXPRO3

410 Geared Head Weight: 1.22kg Load: 5.0kg £142 99



Comprehensive Vanguard range in stock! Below are just a few examples:

AltaPRO 263AT Tripod

Aluminium 3-section legs, magnesium lopv. MACC Multi-Angle-Central-Colu Veight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm



PRO 283CT Carbon Fibre 3-section legs, MACC column Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm £332.99

£152.99 **NEW!** Nivelo Tripods range of lightweight, flexible with heads, that fold flat in a fe thanks to the unique, inverting open canopy.

204BK H:101cm, W:0.6kg £53.99

214BK H:120cm, W:0.7kg £76.49 244BK H:145cm, W:1.1kg £107.99

Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 155cm

SBH100 Ball Head

Weight: 0.39kg Load: 10.0kg £80.99

245BK H:161cm, W:1.2kg £116.99 GH100 Pistol Grin Multi award-winning pistol gri head with spirit level, friction control and panoramic function Weight: 0.75kg Load: 6.0kg £134.99

BENRO

GH-1P Gimbal erb gimbal head, with

for lens.
Weight: 0.8kg
Load: 12.0kg
£229

GH-2 Gimbal Weight: 1.4kg Load: 23.0kg £329

Travel Angel 2 A1692TB0

Flat Traveller 2 1182TB0 £204 1192TB0 £209 A1182TB0 A1192TB0

hähnel

Triad 40 Lite £49.99

Weight: 1.58kg Max Load: 5.0kg Folded: 60cm Max Height: 153cm

Triad 60 Lite £59.99

Triad 30 Lite £39.99

Weight: **1.20kg** Max Load: **4.0kg** Folded: **56cm** Max Height: **142cm**

KOOD

A284 Tripod

17kg Height: 154cm

C2504 Monopod Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm £59.99

Weight: 0.4kg Load: 8.0kg £31.99

BH02

Ball Head ead

Monopod £74.99 RH08 Ball Head Quick release plate, spirit level, 360 degree rota dual control knobs

£73.99

C2804

Monopod £66.99

C3204

BH05
Ball Head
£25.99

Weight: 0.42kg
Load: 12.0kg
£29.99 BH22 Ball Head Bliding quick release plat spirit level, 360 degree station, triple control kno

BH25 Ball Head £37.99 **BH28** Ball Head £45.99 Folded: 61cm Max Height: 162cm

BH30 Ball Head BH40 Ball Head

TRIGGERS & METERS SEKONIC

PocketWizard*

The NEW Plus III

Single Unit Double Unit Triple Unit £129 Mini & Flex

AC3 Zone Controller TT1 Mini Transmitter TT5 Flex Transceive

hähnel

£49

L308S FlashMate Digital, incident and reflected, ambient and flash light.

£159 L358 FlashMaster

YONGNUO

24 AF-1

36 AF-5 44 AF-1 50 AF-1

ongnuo CTR-301P Hahnel Combi TF Combed wireless remote shutter release and radio flash trigger. Extra Receivers
Yongnuo RF-602 Receiver & Transmitter £49.99

Yongnuo RF-603 £31 99

Yongnuo YN-460II and YN-560II flashguns also in stock!

FLASH GUNS

Nissin

Nissin Di866 MkII

d's most powerful hotshoe flashgun! mber of 60m/ISO100 and a clear, fu LCD panel, makes this advanced to use. Designed for use with Ca and Sony digital SLRs, the Nissin poorts full TTL functionality with the supports that Turnavisation ull manual overrides. Coverin ul lengths from 24-105mm and uding a secondary fill in flash the Nissin Di866 is the ngun professionals have n waiting for. Includes built-in 8 port for down-loading upgra

£199.99 Canon, Nikon & Sony

Nissin Di622 MkII

£114.99 Nissin Di466 Guide number of 33m. Full TTL, adjustable bounce flash head, vide angle diffuser.

eless and Custom sett e just some of its featu is an expanding ring hi des mounting rings for 58, 62, 67, 72 and 77

£49.99 £69.99 £129.99 £169.99

Nissin MF18 Ring Flash

£279.99

TTL Flash Cord Coiled £24.99
TTL Flash Cord Straight £29.99

Available in Canon, Nikon, Sony, Olympus Panasonic. Pentax and Samsung fit.

£79.99 Canon, Nikon & Olympus FLASH DIFFUSERS

Bounce Flash Diffuser



ledow is just a sample of the range:

Canon 270EX / 380EX / 420EX

Canon 430EX / 430EXII / 550EX

Canon 580EX / 580EXII

Nikon SB00 / SB800 / SB900

Nikon SB24 / SB25 / SB26 / SB28

Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1

Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ

£10.99 Inverted Dome Pro Flash Diffuser Set invertee Joine Fro Flash Uffluser Set prinsing a clear viry body that simply sijes not be head of the flash gun, and an inverted frosted dome that clips onto the front. In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear viryl body, lighting up the surrounding environment, thus producing a nature sort buying the flash control environment, thus producing a nature sort buying the flash control of the control Surround with four domes.

Supplied with four domes, giving you a full range of natu Size 1: 62-65 x 39-42mm Nixinaber III roll sizes.
Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, self-size 2: 64-68 x 35-38mm Canon 420EX, 430EX, self-size 3: 68-72 x 46-49mm Nixon SB26, 27, 28, etc Size 4: 73-77 x 46-49mm Canon 550EX, 580EX, self-size 4: 73-77 x 46-49mm Canon 550EX, 580EX, 580EX,



STUDIO ACCESSORIES

westcott

Apollos and Halos

28" Apollo Apollo Orb Apollo Strip £99.99 43" Umbrella Soft Silver £19.99

£119.99 43" Umbrella White £19.99 £119.99 43" Umbrella White/Black Westcott 28" Apollo

Westcott Umbrella

Collapsible Umbrellas

Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5".

Westcott 5-in-1 Reflector Kit reflector holder, and light stand.

E&OE. Prices may be subject to change, but hopefully not!

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices **include VAT**, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB

01926 339977 www.premier-ink.co.uk



Special Offers

Epson Premium Glossy Paper



30 sheets 15+15 FREE £9.99

6x4 80 sheets 40+40 FREE

£9.99

Ilford Galerie Lustre Duo



50 sheets 25+25 FREE £12.99

100 sheets + FREE ALBUM **f 24** 99

Ilford Galerie Smooth Pearl



A4 35 sheets 25+10 FREE

£10.99

6x4 100 sheets £10 OFF RRP

£12.99

HP No.364 ink multipack



Set of 4 £19.99 (equivalent to £4.99 each)

Epson T096... R2880 inks



Each **£8**.99

Set of 8 **£69**.99

Canon PGi9 Pro 9500 inks



Each **£8**.99

Set of 10 **£82**.99

Manfrotto 190CXPRO3



Limited stocks at this price

Black Rapid RS-W1C



Womens Sling Strap in Stone Colour

£44.99

Limited stocks at this price

Sandisk SDHC Extreme



8GB **£8**.99

16GB

£14.99

Sandisk CF also in stock £28.99

www.premier-ink.co.uk

Telephone 01926 339977 or 0800 1077 211.

Premier Ink & Photographic, Longfield Road, Leamington Spa, Warwickshire, CV31 1XB







28 local branches at:

Bath 13 Cheap Street Tel: 01225 462234 Bristol Baldwin Street Tel: 0117 929 1935 Bristol 53 The Horsefair Tel: 0117 9276185 er 9 Bridge Street Row Tel: 01244 326 531 Chesterfield 1a South Street Tel: 01246 211891 Cheltenham 10-12 The Promenade Tel: 01242 519851 Colchester 12 Eld Lane Tel: 01206 573444 Derby 17 Sadler Gate Tel: 01332 348644 xeter 174 Fore Street Tel: 01392 279024 am 135 West Street Tel: 01329 236441 Gloucester 12 Southgate Street Tel: 01452 304513 uildford 8/9 Tunsgate Tel: 01483 504040 Leamington Clarendon Avenue Tel: 01926 886166 n 98 The Strand Tel: 020 7379 0200 Lincoln 6 Silver Street Tel: 01522 514131 nchester 37 Parker St. Tel: 0161 236 5819 Norwich 12 Timber Hill Tel: 01603 612 537 Nottingham 7 Pelham Street Tel: 0115 9417486 Paignton 71 Hyde Road Tel: 01803 553077 Plymouth 10 Frankfort Gate Tel: 01752 664894 Portsmouth Cascades Centre Tel: 023 92839933 eading 7 Station Road Tel: 0118 9592149 isbury 6 Queen Street Tel: 01722 335436 Southampton 10 High Street Tel: 023 8022 1597 Southampton 11 Civic Centre Road Tel: 023 8033 1720 Taunton 6 North Street Tel: 01823 259955

Worcester 8 Pump Street Tel: 01905 22314 Most branches open 9am-5.30pm Mon-Sat. Please check your local store for availability before making a special journey.

er 15 The Square Tel: 01962 866203

UK Mail Order Next day delivery available from all LCE branches Postage & Insurance



E. & O. E. Prices quoted include VAT @ 20%. Prices subject to change. Goods subject to availability.



Point your smart phone at this 'QR' pattern to link directly to our secondhand camera equipment pages.

specialists

Find that elusive used camera or gadget on our updated website.



this week's **TOP 10** deals

-	Sony Nex-5 & 18-55mm Condition = 3* - Exeter	£250.00
2	Leica Digilux 3 Condition = 4* - Cheltenham	£899.99
3	Fuji X100 Silver Condition = 3* - Chester	£459.99
4	Nikon 10.5mm f/2.8 ED DX F/E Condition = 4* - Norwich	£399.99
5	Ricoh GX-200 Condition = 4* - Derby	£149.99
3	Panasonic Lumix GH2 Body Condition = 4* - Manchester	£399.99
7	Sony NEX VG-20 Camcorder Condition = 4* - Leamington	£999.99
3	Canon 24-70mm f/2.8L USM Condition = 4* - Reading	£1049.99
5	Nikon 18-200mm AFS VRII Condition = 4* - Lincoln	£449.99
-70	Tamron 70-300mm VC Nikon-AF Condition = 4* - Southampton (Civic)	
	part exchange wel	come

Please call relevant store to check availability

For amazing part-exchange deals or to sell us your old equipment visit your local LCE branch.

Search our used equipment selection at:

www.LCEgroup.co.uk



PARKCameras



Visit our website - updated daily

www.ParkCameras.com/AP

or phone us Monday - Sunday

01444 23 70 60

CAMERAS

LENSES

BAGS

TRIPODS

PRINTERS

Canon

Your entry into the

full-frame world.

BINOCULARS

\$ have the chance to win your money back!

See web for full details

SCOPES

FLASHGUNS & LIGHTING

Canon EOS 5D

A full-frame DSLR capable of

See web for money Canon saving offers!

capturing 22-megapixel images

ACCESSORIES

TRAINING

Power to Generation M.

An 18-megapixel interchangeable lens compact system camera small enough to take anywhere. Enjoy simple creative controls and superb low-light performance for stunning images.

DUE OCTOBER! See website for full details

FOS M + 18-55mm SRP £769

and to place an order

EOS 6D Body SRP £1,7999



Scene Intelligent Auto mode Full HD movies
Up to 3.7fps shooting
3.0" Vari-angle LCD Screen

EOS 650D 18 Megapixel CMOS sensor

Canon

Advanced creative features Full HD movies ISO 100-12.800

and to place an order

▶ 3.0" Vari-angle Touchscreen EOS 650D Body Only

£589.00

+ 18-55 IS II

Body Only £706.00

14.3 MP CMOS sensor HS System with DIGIC 5

4x Optical Zoom

PowerShot

Park Cameras offer a large range of



The EOS 5D Mk III is a full-frame 22.3 MP DSLR with 6fps continuous shooting. Capture Full HD movies, with manual control over everything from frame rate to audio.

Canon EOS 5D £2,549.00 Mark III Body SRP £2,999.99

EOS 60D

Full HD movies ▶ ISO 100-6400, H:12800 ▶ 3.0" Vari-angle LCD Screen

18 Megapixel CMOS sensor

Advanced creative feature

EOS 5D Mark III £3,169.00 + 24-105 L

+ 17-85 IS

£40

Cashback

Canon

EOS 1100D

- 12 Megapixel CMOS sensor
- 12 Megapixel CMO3 36113
 On-screen Feature Guide
 Creative Auto and Basic +
- ► HD Video capture ► Compact & Lightweight

EOS 1100D Body Only **£295**.00 EOS 1100D + 18-55 IS II

Canon

EOS 7D

Up to 8fps shooting

 Magnesium allov body ▶ 3.0" Clear View II LCD

Full HD movies

Add a Canon LP-E10 battery for only £404

EOS 7D + 18-135 IS **£1,333**.00

£80

Cashback

EOS 600D Body Only **£449**.00 EOS 600D + 18-55 IS II £368.00

Canon

EOS 5D

Mark II 21.1 Megapixel CMOS senso Up to 3.9fps shooting

Full HD movies

Magnesium allov body

▶ 30" VGA LCD with Live View

Add a Canon LP-E8 battery for only £40.9

A 20.2-megapixel DSLR featuring a full-frame sensor

travel, offering tight control over depth of field.

and compact design. Ideal for portrait photography and

DUE DECEMBERI See web for full details

Purchase a 650D & receive your Gadget bag 300EG

Canon

EOS-1DM 18.1 MP full frame senso

Up to 12fps 100-51200 ISO, up to H:204800

► 61 point AF system ► Full HD 1080p EOS movie

EOS-1D X Body Only £5,189.00 See website for bundle deals with the EOS-1D X



➤ 3.0" Vari-angle LCD Scree

► Full HD Movie

EOS 7D Body Only **£1,069**.00

Lenses

Canon

For low prices on lens hoods, cases and filters, visit instore, online or by calling 01444 23 70 60



Now

£89.99

14mm f/2.8L II USM 20mm f/2.8 USM 24mm f/1.4L Mk II USM 24mm f/2.8 24mm f/2.8 IS USM 28mm f/1.8 USM 28mm f/2.8 IS USM 35mm f/1.4L USM 35mm f/2.0 40mm f/2.8 STM **NEW** 50mm f/1.2 L USM 50mm f/1.4 USM 50mm f/1.8 II 50mm f/2 5 Macro EF-S 60mm f/2.8 Macro MP-E 65mm f/2.8 85mm f/1.2L II USM 85mm f/1.8 USM 100mm f/2 USM 100mm f/2.8 USM Macro FF 100mm f/2.8L Macro IS USM

£719.00

£420.00 300mm f/2.8L USM IS II

£679.00 400mm f/4.0 DO L USM IS

£649.00 500mm f/4.0L USM IS II

£1,158.99 600mm f/4.0L USM IS II

£217.99 800mm f/5.6L IS USMa

£1,299.00 300mm f/4.0L USM IS £364.00 400mm f/2.8L USM IS II

£382.99 400mm f/5.6L USM

£209.00 TSE 17mm f/4.0L £1,268.00 TSE 24mm f/3.5L II

£285.99 TSE 45mm f/2.8

£89.99 TSE 90mm f/2.8

£1,729.00 16-35mm f/2.8L II USM

£305.99 17-40mm f/4.0L USM

100mm f/2.8L Macro IS USM £719.00 EF-S 17-85mm IS (No packaging)£249.99 1.4x III Extender

Save

£40

Was £129.99

£1,884.99 200mm f/2.8L USM/2

Save £340 Was £1.059.99

£1,149.00

Add a Canon LP-E6 battery for only £64



£635.00 18-135mm IS (No packaging)

£5.498.00 EF-S 18-135mm f/3.5-5.615 STM £479.00 £1,099.00 EF-S 18-200mm f/3.5-5.6 IS £399.00 £8,865.00 24-70mm f/2.8L II USM £2,299.00 £895.00 **£5,378.99** 24-105mm f/4.0L IS USM **£1,079.00** 24-105mm IS (out of kit) £8,399.00 28-135mm f/3.5-5.6 USM IS £373.99 £10,999.00 28-300mm f/3.5-5.6L IS USM £2,099. £9,755.00 EF-S 55-250mm f/4-5.6 IS II £203.00 £1,957.00 70-200mm f/2.8L IS II USM £1,849.00 £1,695.00 70-200mm f/2.8L USM £1.118.99 70-200mm f/4.0L IS USM £935.00 £1,118.99 70-200mm f/4.0L USM **£229.00** 8-15mm f/4L Eisheve USM **£1.149.00** 70-300mm f/4.0-5.6 IS USM **£349.99** EF-S 10-22mm f/3.5-4.5 USM **£624.00** 70-300mm f/4.5-5.6 DO IS USM **£1,149.00 £567.00** 70-300mm f/4.5-5.6 DO IS USM **£1,099.00 £1,149.00** 75-300mm f/4.0-5.6 Mk III **£189.00 £613.00** 75-300mm f/4.0-5.6 USM III **£238.00**

Used Equipment

Canon EOS 1Ds Mark III Body **Special price** £2,199.00



Now £44.99

Canon **EOS 550D** From Only



Now £44.99

f/2.8L Macro IS USM **From Only** £599.00*

Canon FF 100mm

Visit www.ParkCameras.com/USED for the latest list of used products available Canon LP-E8 Battery

Canon LP-E6 Battery Now £69.99



320EX

Now £199.99



For use with EOS 550D and EOS 600D Canon Speedlite 430EX II



Canon Macrolite

MR-14EX Now £479.99



Canon BG-E6 Batt, Grip Canon BG-E8 Batt, Grip Canon PIXMA PRO-1 Now £199.99

For use with

Now £114.99 For use with EOS 550D and EOS 600D

Now £654.99 £100

Cashback As a Canon EOS Professional Centre, Park Cameras is designed to give you the very best photographic retail experience.

1380mm f/3.5L USM Macro £1,239.9 EF-5 18-55mm IS II (No packaging £85.00 EF 12 II Extension Tube 200mm f/2.0L IS USM £4,799.00 EF-S 18-135mm f/3.5-5.6 IS £338.99 EF 25 II Extension Tube Compacts

For money saving deals with memory & cases, visit our website. Prices are updated DAILY. See our website for the latest low price on compact cameras.

Canon PowerShot SX240 HS

oom in on every mom

▶ 12.1 Megapixels

▶ 20x Optical Zoom Now Only £204.99 **Canon IXUS 500 HS** ny, 12x zoom IXUS ▶ 10.1 Megapixels ▶ 12x Optical Zoom

Now Only £179.99

£899.00 EF-S 18-55mm f/3.5-5.6 IS II £136.99 2x III Extender

Canon IXUS 510 HS tylish and well connecte

10.1 Megapixels

12x Optical Zoom Now Only £219.99 Was £349.00



£395.00

£79.99

Canon PowerShot S100 Expert control. Seriously compact

▶ 12.1 Megapixels

▶ 5x Optical Zoom

Silver: £249.00

Canon PowerShot S110 Silver. Expert control. Seriously compact

▶ 12.1 Megapixels

▶ 5x Optical Zoom

See web for price

Canon PowerShot G12 The Benchmark

▶ 10.0 Megapixel

▶ 5x Optical Zoon



For all the latest Digital Cameras, Printers and much, much more - visit www.ParkCameras.com/AP

PARKCameras



Visit our state of the art showroom in West Sussex, less than 15 miles from Brighton

York Road, Victoria Business Park, Burgess Hill, West Sussex, RH15 9TT

CAMERAS LENSES BAGS TRIPODS **PRINTERS**

Nikon



From true wide-angle to super-telephoto, the 24.3-megapixel FX-format sensor delivers incredibly detailed images across the camera's broad ISO range.

Body Only Body SRP £1.955 £1,638.99

Nikon D600 + 24-85 VR Body SRP £2,443

£2,084.95

Nikon

Create monumental images with the groundbreaking D800.

The 36.3 megapixel FX-format sensor and class-leading autofocus system deliver unprecedented levels of depth and detail in your photography.

Body Only SRP £2 5999

£2,042.00

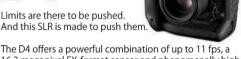
W STOCK!

Nikon D800E **Body Only**

£2,499.00

Nikon

Limits are there to be pushed. And this SLR is made to push them.



16.2 megapixel FX-format sensor and phenomenally high ISO (extendable up to 204,800, equivalent).

Body Only SRP £5,289.9

£4,699.00

Spare battery SRP £129.99

£109.00*

Nikon J2

- Full-HD Movie Recording
 Super high-speed AF CMOS sens
 3.0" LCD Serses

NOW W STOCK! See website for full detail

Nikon

- 24.2 Megapixel CMOS sensor High ISO (100-6400)
- ► High ISO (100-6 ► Full HD movies 4 fps continuous shooting

Body Only

£399.00 D3200 + 18-55 VR

£458.00*

Add a Nikon EN-EL14 battery for only £385

Nikon

- ► 16.2 Megapixel CMOS sensor High ISO (100-6400)
- Full HD movies 4 fps continuous shooting

D5100

£359.00 Body Only

Add a Nikon EN-EL14 battery for only £39.99

£429.95 + 18-55 VR

Nikon

- ▶ 12.3 Megapixel CMOS sensor
- High ISO (200-3200) ► D-Movie function
- 4.5 fps continuous shooting

For money saving offers on filters, lens hoods

Body Only **£464**.00

£589.99 + 18-105 VR

Add a Nikon EN-EL 3e battery for only £49.9

Nikon **D7000**

- ▶ 16.2 megapixel DX-format
- CMOS image sensor High ISO (100-6400) sensitivity EXPEED 2 processing engine
- ► Durable design

D7000

D7000 Body Only £699.00 D7000 + 18-105 VR £859.00

PROFESSIONAL Nikon Dealer



- 12.1 Megapixels
 Stylish, Compact Design
 Ultra high-speed AF
 Full HD Video Recording

Lumix GF5 Body Only £349.00



£519.00

Add a Panasonic DMW-BLE9E batt, for only £51.49

Lumic GF5 + 14-42 X

Panasonic DMC-GX1

- 16.0 MegapixelsSmall & Lightweight body Easy Manual Control 3.0" LCD touch-screen ► Full HD Video Recording
- Lumix GX1 Body Only **£366**.99 Lumic GX1 + 14-42 OIS



Panasonic DMC-G3

DMC-S3 (6)

DMC-S5 Black

DMC-FS22 (2)

DMC-LS6

- 16.0 Megapixels
 Small & Lightweight body
 1920 x 1080 Full HD Movie
- 3.0" LCD Touch-Screen ▶ iA Plus for Fasy Manual Adjustmen



Lumic G3 Twin kit

£519.00

£469.00

See web

for London 2012 kit!

from £59.99 DMC-FS37 (1) DMC-FS40

DMC-S3 Black (Olympic Kit) £59.00 £99.99 DMC-FS45 DMC-FX77 (1) £79,99 DMC-FX80



- 12.3 Megapixel CMOS sensor
 High ISO (200-3200)
 D-Movie function
 7 fps continuous shooting Durable, magnesium alloy body





D300s

As a Nikon Professional Dealer, Park Cameras is designed to give you the very best photographic retail experience.

Panasonic

DMC-G5

- ► 16.05 Megapixels ► Stylish Company Stylish, Compact Design
- 6fps shooting Full HD Video Recording

Lumix G5 Body Only See web

Lumic GF5 + 14-42 X See web

Add a SanDisk 16GB SDHC Card for only £14

Panasonic DMC-GF3

13.06 Megapixels Small & Lightweight body 1920 x 1080 Full HD Movie

Panasonic

► 16.05 Megapixels

3.0" LCD Screen Advanced iA (Intelligent Auto)











Up to 12 fps shooting Full HD Video Recording Advanced iA mode 3.0" free-angle LCD Screen

Lumix GH2 Body Only £469.99 Lumix GH2 + 14-140mm £139.00 DMC-FT4

DMC-FT20 £89.00 £109.99 DMC-TZ25 £189.00 DMC-TZ30 DMC-FZ48



£259.00 £149.99 £215.00 £269.00

Nikon Lenses

and cases, visit us online or instore AF-G 10.5mm f/2.8G ED DX £549.00 AF-D 85mm f/1.8D f302 99 AF-S 16-85mm f/3 5-5 6G VR f461 90

AF-D 16mm f/2.8D Fisheye £635.00 AF-S 85mm f/3.5G DX Micro5382.99 AF-S 17-55mm f/2.8G IF-ED£1,049.00 AF-D 20mm f/2.8 £470.99 PC-E 85mm f/2.8D ED £1,349.00 AF-S 18-55mm f/3.5-5.6G II £127.99 PC-E 24mm f/3.5D ED £1,495.00 AF-S 18-55mm f/3.5-5.6G II £127.99 AF-S 18-55mm f/3.5-5.6G II £127.99 AF-S 18-55mm f/3.5-5.6G II £127.99 AF-S 18-55mm f/3.5-5.6G II £125.00 AF-S 18-55 II £105mm f/3.6 ED II £105mm f/3.6 E

AF-S 50mm f/1.8G £171.00 AF-S 14-24mm f/2.8G ED £1,344.99 AF-D 80-400mm f/4.5-5.6VR £1,239.99 AF-S 60mm f/2.8G ED Micro £410.99 AF-S 16-35mm f/4G ED VR £862.00 AF-S 200-400mm f/4G VR II £4,949.00

THE BEGINNING OF THE NEW In stock from only \$999.00 Evoking the classic design of the original

OM Series introduced 40 years ago, and transforming it for the modern age, the Olympus OM-D Series is a new and entirely unique Micro Four Thirds camera system

Battery Holder Only £219.00

Full Body Jacket CS-36FB0 Only £94.99*

FREE 45mm Lens worth £279.99 when buying an OM-D body or kit Only £299.00

OLYMPUS

- E-PM2
- ▶ 16.1 Megapixels Fast AF & touch release Easy, intuitive operation
- 12 Art Filters Olympus Image Sha

Add an Olympus PS-BLS5 battery for only £56.49

£124.99

Tough TG-820 £119.99

16.1 Megapixels Best in class image quality Fast AF & touch release 3.0" tilt LCD display
12 Art Filters & Art Effects

New & Coming soon! See web for info New & Coming soon! See web for info

OLYMPUS

E-PL5

VG-170 £74.99 VH-410 NEW!

Tough TG-1 iHS Silver SP-620UZ SP-720U7

£199.00 SP-820UZ NEW!

£279.99 £259.00 S7-14 £159.00 SZ-31MR £171.00 XZ-1 £284.00

For the latest NEN Panasonic and Olympus products this Autumn, see our website!

VR-340

Tough TG-320

Tough TG-620

Visit our website - updated daily

www.ParkCameras.com/AP

or e-mail us for sales advice using sales@parkcameras.com

Phone one of our knowledgeable sales advisors Monday - Saturday (9:00am - 5:30pm) or Sunday (10:30am - 4:30pm)

01444 23 70 60



BINOCULARS

SCOPES

FLASHGUNS & LIGHTING

ACCESSORIES

TRAINING

SIGMA

Sigma is a world leader in the optical field with top quality lenses available in Sigma, Canon, Nikon, Pentax, Sony and Four Thirds fits. See below to find a lens for you - at LOW PARK CAMERAS PRICES!!



Why not take a visit to our showroom in West Sussex, bring your own DSLR, and test out a Sigma lens!

SIGMA

Coming Soon!

8mm f/3.5 EX DG (Fisheye)

15mm f/2.8 EX DG (Fisheye)

FIXED FOCAL LENGTH LENSES

20mm f/1.8 EX DG

24mm f/1.8 EX DG

28mm f/1.8 EX DG

30mm f/1.4 EX DC HSM

50mm f/1.4 EX DG HSM

50mm f/2.8 EX DG Macro

70mm f/2.8 EX DG Macro

105mm f/2.8 EX DG OS HSM

150mm f/2.8 EX DG OS HSM

300mm f/2.8 APO EX DG HSM

500mm f/4.5 APO EX DG HSM

800mm f/5 6 APO FX DG HSM

85mm f/1.4 EX DG HSM

35mm f/1.4 DG HSM

Many avid photographers will prefer this 35mm lens to the more conventional 50mm. Using a leading edge design and state-of-the-art production technology, the performance of this lens has been honed to the point where it can do full justice to the expressive power of the very latest digital cameras.

4.5mm f/2.8 EX DC HSM (Fisheye) £592.00 8-16mm f/4-5.6 DC HSM

10mm f/2.8 EX DC HSM (Fisheye) £489.00 10-20mm f/3.5 EX DC HSM

£479.99

£499.99

£449.99

£369.99

£379.00

£379.00

£269.00

£369.00

£669.00

£549.00

£799.00

£2,319,99

£3.849.99

£4.349.99

before you buy!

Pre-order and receive a free Sigma 67mm DG MC UV filter

WIDE ZOOM LENSES

£619.99 10-20mm f/4-5.6 EX DC HSM

STANDARD ZOOM LENSES

18-200mm f/3.5-6.3 DC

24-70mm f/2 8 FX DG HSM

K-5 II

Weatherproof bodyFull HD Video

12-24mm f/4.5-5.6 DG HSM II

17-50mm f/2.8 EX DC OS HSM

17-70mm f/2.8-4 DC Macro OS

See web for our

latest low prices!

18-50mm f/2.8-4.5 DC OS HSM £179.99

18-125mm f/3.8-5.6 DC OS HSM **£253.99**

18-200mm f/3.5-6.3 DC OS HSM II£299.00

18-250mm f/3.5-6.3 DC OS HSM £399.00

SIGMA

17-70mm

f/2.8-4 DC Macro OS HSM Mainly used for general-purpose photography, this everyday lens covers a range equivalent to 25.5-105mm on a 35mm camera.

A large-aperture lens that opens up to f/2.8, it's surprisingly compact in size.

Due December

Pre-order and receive a free Sigma 72mm DG MC UV filter

from £179.99

See web for our latest price

TELEPHOTO ZOOM LENSES

£549.00 50-150mm f/2.8 APO EX DC HSM II **£779.00** £369.00 50-200mm f/4-5.6 DC OS HSM £149.99 £459.00 50-500mm f/5-6.3 DG OS HSM £999.00 70-200mm f/2.8 EX DG OS HSM £679.00 £899.00 70-300mm f/4-5.6 DG Macro £489.00 £99.99 £339.00 70-300mm f/4-5.6 APO DG Macro£169.99 70-300mm f/4-5.6 DG OS £289.00 Prices updated daily. 120-300mm f/2.8 EX DG OS HSM £1,799.00

120-400mm f/4.5-5.6 DG OS HSM £649.00 150-500mm f/5-6.3 DG OS HSM £799.00 200-500mm f/2.8 EX DG APO £12,799.00 300-800mm f/5.6 EX DG HSM £5,492.99

TELECONVERTERS 1.4x EX DG Teleconverter £199.99 £234.99 2x EX DG Teleconverter

Register your Sigma lens at and befit from 3 year UK warranty

SIGMA

120-300mm

f/2.8 DG OS HSM

Although high-function digital cameras now deliver improved picture quality at high-ISO settings, adjusting your lens to a large aperture is still the most effective strategy for action shots. And even if you have to take the shots from a less-than-ideal position, as is so often the case when shooting sports or on-stage action, this zoom lens, with its maximum focal length of 300mm, lets you open up the aperture all the way to f/2.8.

Due December Pre-order and receive a free Sigma 105mm DG MC UV filter

SD1 - Merrill

- 46 megapixel. 23.5 × 15.7mm Full-colour Foveon X3 Merrill sensor
 Magnesium Alloy Body
 TRUE II image processing engine
 Weather & Dust Resistant

Body Only £1,549.99 WSTOCK!

DP1 / DP2 - Merrill

Foveon X3 Merrill Sensor

46 Megpixels 19mm f/2.8 (DP1) 30mm f/2.8 (DP2) Dual True II Engine 3.0" LCD Screen

£359.00

Our Price

Visit our website for full details

Now available

For Sigma Filters, Flashguns, Grips and other accessories, visit us instore or online Visit us in store to **PENTAX**

NEW LOW PRICE

Save

£260

Save £200

PENTAX K - 30

- 16 MP CMOS sensor
- Weather resistant body Full HD Video

+ 18-55 VR **£569**.00*

In stock! FUJIFILM

Add a Fujifilm 8GB SD Class 4 card for £6.00

X100 Black Limited Edition ► 12.3MP APS-C CMOS sensor f/2 - f/16 aperture range Revolutionary Hybrid View One touch RAW shooting

See web for further money saving deals £739.00

16.2 megapixels 23mm wide-angle lens 21x optical zoom Wi-Fi Connectivity 3.0" VGA AMOLED Screen

£249.00

WB-850

Black

SAMSUNG WB850 Save



- 16MP APS-C CMOS sensor Fujifilm X Mount Full manual controls

X-PRO 1 £1,169.00



Add a Fuiifilm NP-W126 battery for only £49.99

SAMSUNG NEW LOW PRICE



20.3 megapixel APS-C senso 8 frames per second
Instant sharing via Wi-Fi
1080p Full-HD movie mode
Premium Metal Design

NX-1000 £399.00 + 20-50mm



SONY NEX-5N

- 16.1 Effective Megapixels
- Slim, light and compact High Speed Capture (10fps) Full HD Movie

➤ 3.0" Tilt-angle LCD Screen

NEX-5N Body Only £319.00



AT-X 35mm f/2.8 Macro (Nikon Fit) £369.99 AT-X 100mm f/2.8 Macro (Nikon Fit) AT-X 10-17mm f/3.5-4.5 DX £359.99 £549.99 AT-X 11-16mm f/2.8 Pro £549.99 AT-X 12-24mm f/4 II £529.99 -X 16-28mm f/2.8 FX £729.99 AT-X 16.5-135mm f/3.5-5.6 £289.99 T-X Pro 50-135mm f/2.8 £599.99 AT-X 80-400mm f/4.5-5.6 D £599.99

NFX-5N

Tamron Lenses

SP AF 10-24mm f/3.5-4.5 Di II LD Asp [IF] £368.99 AF 18-270mm f/3.5-6.3 DI II VC PZD LD [IF] £391.95 AF 70-300mm f/4.5-5.6 Di VC USD £298.00

For even more Tamron lenses, see our website

Tamron 24-70mm

f/2.8 Di VC USD

A high-speed standard zoom lens featuring builtin Vibration Compensation

See web for £859.9 full details



SONY NEX-7

24.3 Effective Megapixels Light magnesium body Full HD movies with AF tracking

Very high speed burst shooting 3.0" Tilt-angle LCD Screen SPECIAL OFFER

NEX-7 + Carl Zeiss Sonnar 24mm - **FREE** SanDisk 16GB SDHC Card

Hoya Filters

Whether you're looking to protect your lens, or to create a special effect, you should consider a Hoya filter. Size UV(C) Digital SHMC Pro 1-D SHMC Pro 1-D

Circ-Pol HMC UV 52mm £16.13 £39.66 £54.99 £17.76 £39.99 55mm £41.76 Our Price 58mm £19.80 £44.86 £64.99 62mm £24.11 £52.58 £79.99 £79.99 67mm £26.03 £54.99 £31.76 72mm £67.93 £99.99

£71.99

Nissin Di622 Mk II

Quick and easy Digital TTL flash available in Canon, Nikon and Sony fits. Also includes a wireless remote system as a slave unit.

£31.99

See web for full details



£119.99

All prices include VAT @ 20% Opening times Mon-Sat 9:00am-5:30pm; Thursday 9:00am-7:30pm; Sunday 11:00am-4:30pm. Store address: York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT.

We accept Visa, Mastercard & Maestro. All products are UK stock. E&OE. * = Please mention "Amateur Photographer" for this special price





Email - info@mifsuds.com www.mifsuds.com 27-29, Bolton Street, Brixham. Devon. TQ5 9BZ.

PHONE LINES OPEN

MON -FRI 8am - 7pm,

N 10am - 1p SHOP OPEN MON -SAT 9am - 5pm, SUN 10am - 1pm.



EOS DSLRS + KITS

MIFSUDS ARE CANON PROFESSIONAL STOCKISTS



EF-S NON FULL FRAME LENSES 10-22 F3.5/4.5 USM

500 F4 IS LII USM £8249 600 F4 IS LII USM £10777 Ext tube 12II.£79 Ext tube 25II.£129 1.4x III or 2x III converter ea. £389 FLASH & ACCESSORIES Angle finder C £219 BG-E5 grip. £107 BG-E6 grip (50 MKII) £187 BG-E7 grip (70) £1139 BG-E8 grip (550D) £115 BG-E9 grip (60D) £115 BG-E9 grip (60D) £129 BG-E1 grip (55 MKII) £289 LP-E4. £159 LP-E6. £80 MR 14EX Ringlight. £469 MR 14EX Ringlight. £469 MR 14EX Ringlight. £199 270 EX II. £159 320EX £199 430 EX III. £159 600EX RT £539 CP-E4 compact battery pack £149 Off camera shoe cord OC-E3. £59 LC5 wireless set £449
STE2 Transmitter







18-300mm f3.5/5.6 G ED DX



24-70mm f2.8 G

ED AFS £1229

70-200mm f2.8 LII IS USM

£1799

100mm f2.8

IS L USM macro



con MIFSUDS ARE NIKON PROFESSION



Doub body £1647	
D7000 body £689	
000 + 18-105 VR£847	
100 body £379	
100 + 18-55 VR £439	
200 body£389	
200 + 18-55 VR £447	
10 Compact£289	
700 Compact £449	

DIGITAL ONLY LENSES
40 5 50 0 DV
10.5 F2.8 DX £479 10-24 F3.5/4.5 G AFS DX £629
10-24 F3.5/4.5 G AFS DX £629
12-24 F4 DX£859
16-85 F3.5/5.6 AFS VR DX . £439
17-55 F2.8 DX £1099
18-105 F/3.5-5.6G ED VR £197
18-300 F3.5/5.6 G ED VR DX £699
35 F1.8 G DX £149
40 F2.8 AFS G DX £189
55-300 F4.5/5.6 G VR DX £289
85 F3.5 G VR DX £379
LENSES
14 F2.8 AFD £1047
14-24 F2.8 G ED AF-S £1337
16 F2.8 AF-D Fisheye £699
10 FZ.0 AF-D FISHEYE
16-35 F4 AFS VR£839
20 F2.8 AF-D £459
24 F1.4 AFS G £1589
24 F2.8 AF-D £335
24 F3.5 PCE£1399
24-70 F2.8 G ED AFS £1229
24-85 F3.5/4.5 G ED VR £419
24-00 F3.3/4.3 G ED VK £419











We want your good quality cameras and lenses

PART EXCHANGE OR COMMISSION SALE Collection can be arranged.

or ring contact us at



MIFSUDS ARE SIGMA PRO LENS STOCKISTS

O LEAN WANNA	IN I I ALL LEINDED	
8-16 F4.5/5.6 DC OSM NAF only £479	50 F2.8 EX DG £2	269
8-16 F4.5/5.6 DC OSM £549		
10-20 F3.5 EX DC HSM £459	50-500 F4/5.6 OS HSM CAF/NAF £10)99
10-20 F4/5.6 EX DC CAF/NAF £369	70 F2.8 EX DG macro £3	369
12-24 F4.5/5.6 EX DG macro MKII £679		
12-24 F4.5/5.6 EX DG PKAF only £549	70-300 4.5/5.6 APO DG mac £1	169
17-50 F2.8 EX DC OS HSM £499		
17-70 F2.8/4.5 DC OS £299		
18-50 F2.8/4 DC OS £169	120-300 F2.8 EX DG OS CAF/NAF £16	577
18-200 F3.5/6.3 DC OS II £299		
18-200 F3.5/6.3 DC OS CAF only £249	150 F2.8 EX DG OS	/99
18-250 F3.5/6.3 DC OS CAF/NAF £339		
19 F2.8 EX DN Sony/MFT £149	180 F2.8 EX DG OS £1 4	199
24-70 F2.8 EX IF DĞ HSM £589	300 F2.8 EX DG £22	277
30 F1.4 EX DC HSM CAF only £349	500 F4.5 EX DG£37	799
30 F1.4 EX DC HSM £379		
30 F2.8 EX DN Sony/MFT £149	2x EX DG converter£2	229
50 F1 4 FX DG f379	EM140DG macro ringflash £3	349

'anasonic

Micro 4/3rds system



	6		111	WX (\ \ '°	1
1		(ē)	
)	-	1		,		•
•••				£		
m	m	Χ.	••••	£	55	5

G5 - body	20mm F1.7£269
	25mm F1.4 DG£439
only £549	45mm F2.8 OIS£549
Ulliy LJ49	15 1501 1/510 015
	45-175mm F4/5.6
GX1 body£399	Power OIS X£349
	45-200mm F4/5.6 OIS £269
GX1 + 14-42mm X£555	100-300mm F4/5.6 OIS £419
GX1 + 14-42mm£444	LFV2 Viewfinder£199
	FL220E Flash £126
G3 body£397	FL360E Flash £197
G3 + 14-42mm X£599	FL500E Flash £389
	Compact/Bridge Cameras
G3 + 14-42mm£429	LX7 Quality Compact £369
GF3 body white£199	TZ-30 Compact Camera £239

	7-14mm F4	£969
	8mm F3.5	£555
9	12-35mm f2.8	
	14mm F2.5	
	14-42mm F3.5/5.6	1239
		6250
	Power OIS X	£350
	14-45mm F3.5/5.6 OIS	
Š.	14-140mm F4/5.8 OIS	£579
и	20mm F1.7	£269
ш	25mm F1.4 DG	£439
y.	45mm F2.8 OIS	
	45-150 F4/5.6 OIS	
	45-175mm F4/5.6	21 071
1	Power OIS X	£340
9	45-200mm F4/5.6 OIS	
5		
	100-300mm F4/5.6 OIS	
4	LFV2 Viewfinder	
•	FL220E Flash	
7	FL360E Flash	£197
9	FL500E Flash	£389
	Compact/Bridge Camera	
9	LX7 Quality Compact	
	F7-200 Camera	

FUJITILIVI	
X System Cameras & Lenses	
X-Pro 1 body £1297 X-E1 body	£749
X-E1 + 18-55 f2.8/4 OIS	£1399
18-55mm f2.8/4 OIS	£599
18mm f2£469 35mm f1.4	£489
60mm f2.4£539 X-Pro 1 grip	£69
X-Pro 1 case £159 NPW126 batt	£59
XFXR20 flash £189 EF42 flash	£199
X-100 35mm (equiv) f2 lens compact.	£639
X-100 Limited Edition Kit	£799
X-10 28-112mm (equiv) f2/2.8 compact	£347
X-S1 24-624mm (equiv) bridge camera.	

Tamron Lenses	
18-270mm f3.5/6.3 Di II VC PZD	£379
24-70mm f2.8 Di VC USD	£847
50mm f2 Di macro NAF only	£319
00mm f2.8 Di macro	£339



Please follow us on

facebook

27-29, Bolton Street, Brixham. Devon. TQ5 9BZ.

Mail Order:



		Devon. TQ5 9			Сщу		N SINCE 1954
QUALITY USED	EQUIPMENT. Se	ee website for full li	st. Call us for condi	tion and to buy sec	ondhand stock. 3	Month warranty on r	nost secondhand.
5x4 USED	17-40 F4 L£499	AE motor drive FN	AE prism 645 Super £149	18-35 F3.5/4.5£69	500 F4.5 EX DG£229	99 GF3 body mint box£199 GF1 body£179	The pick of
Toyo 54C monorail£199 Schneider Sup Ang 90 F8. £299	17-55 F2.8 IS U M- box£649 17-85 F4/5.6 IS U£249	Auto bellows£149	AE prism 645 Super£149 Plain prism (645 Super)£69 Polariod Back HP401£39	18-50 F2.8/4.5 DC OS£99 18-200 F3.5/6.3 DC£99	500 F4.5 EX£159	59 14 F2 5 f199	our used
Polaroid back£49 Toyo 6x7 RFH£129	18-55 F3.5/5.6 IS EFS£99 18-55 F3.5/5.6 EFS£69	CANON FLASH USED 199A£59	Polaroid back£39	24-70 F2.8 EX DG£229 28-70 F2.8 EX£149	1.4x EX conv£11 2x EX DG M£16	59 14-45 F3.5/5.6 OIS£189	items
Toyo quick roll slider £199 Fidelity double dark sl ea £18	18-135 F3.5/5.6 IS£239 18-200 F3.5/5.6 IS£349	299T£49	HA401 120 RFH Box£59 120 Back£39	28-135 F3.8/5.6	TAMRON NAF USED 10-24 F3.5/4.5 Dill£27		Items
BRONICA RF USED 45 F4 + viewfinder box .£379	24 F3.5 L TSE M£699/749 24-70 F2.8 L£999/1199	CONTAX RF USED	Cable Rel Ad RC402£20 645 Super Conn N£20	50 F1.4 EX DG M£279 50 F2.8 EX DG M£179	11-18 F4.5/5.6£27 18-270 F3.5/6.3 Dill PZD£32	29 LVF2 viewfinder£159	
BRONICA ETRS 645 USED ETRSi + 75 F2.8 E + 120£249	24-105 F4 L£699 28-90 F4/5.6 UII£89	G2 Titanium + 45 F2£599 G2 body Titanium£429	Winder£79 MAMIYA TLR 6x6 USED	55-200 F4/5.6£69 70-300 F4/5.6 APO£79	18-200 F3.5/6.3 Dill£14 24-70 F2.8 VC Mint box£7	77 PENTAX 645 DIGITAL AF USED	
40 F4 PE£199/249 50 F2.8 E£99	28-105 F3.5/4.5 U MKI£149 28-135 F4.5/5.6 box£239	35-70 F3.5/5.6 blk box£449	C330 S Body + WLF£179 C330 F Body + WLF£149	100-300 F4 EX M£499 105 F2.8 EX£229	28-200 XR Di mint box £12 28-300 F3.5/6.3 XR Di £16	59 45-85 F4.5 FA M- box £749	
50 F2.8 PE£199 75 F2.8 E II£129	35-70 F3.5/4.5£69 60 F2.8 EFS box£279	TLA200 Titanium£69 TLA30 flash£29	C330S bodý + WLF M£299 80 F2.8 S£149	600 F8£349 1.4x EX DG conv£149	55-200 F4/5.6 Dill£4 70-300 F4/5.6£6	59 80-160 F4.5 FA£599	The state of the s
100 F4 PE£249 105 F4.5 PE macro£399	65 F2.8 MPE M- box£649 70-200 F2.8 L IS MKII M£1649	167MT body£99	135 F4.5£99 180 F4.5£169	2x EX DG conv M- box£169 TAM 17-50 F2.8 XR DIII£269	90 F2.8£22 TOK 12-24 F4 DX£54	19 K5D body M- box£549	Canon 300mm F2.8
135 F4 PE£279 150 F3.5 E£89	70-200 F2.8 L IS MKI£1199 70-200 F4 IS L£799	300 F4 MM M- box£399	Paramender£89 MAMIYA 7 RF 6x7 USED	TAM 28-75 XR Di box £249 TAM 70-300 F4/5.6£69	TOK 28-105 F3.5/4.5£2 TOK 100 F2.8 ATX M£27	79 K20D body box£349	L IS £2899
150 F3.5 PE M- Box£179 200 F4.5 PE£179	70-200 F4 L M£399 75-300 F4.5/5.6£79	X-Pro 1 grip£49	7II body£799/899 50 F4.5 L + VF£899	TAM 90 F2.8 Di M£269 TAM 90 f2.8£229	Teleplus Pro 300DG 2x£14 Kenko ext tube set DG£10	09 DBG4£149	
500 F8 EII£599 2x extender E£139	75-300 F4.5/5.6 IS U£249 80-200 F4.5/5.16 II£49	X10 box£279	65 F4 box£549 150 F4.5 L£399	VIV 19-35 F3.5/4.5£69 VIV 100-400 F4.5/6.7£179	FLASH / ACCESSORIES USED DW-30 (WLF for F5)£13		
E14 ext tube£49 120 RFH£49/69	90 F2.8 TSE box£849 100 F2.8 U£349	FUJI 35MM USED	Panoramic kit£49 MAMIYA RB 6x7 USED	Teleplus 1.4x conv£69 Teleplus 2x conv£99	SB-24£6 SB-25£7	79 PENTAX 35mm AF USED	
Polaroid Back£29 Rotary prism£149	100-300 F4.5/5.6£79 100-400 F4.5/5.6 L M- box£1099	SEE WEBSITE FUJI MED FORMAT USED	Pro SD + 90 KL + RFH £599 Pro S + RFH + 127 F3.8£349	Jessops ext tubes£69 NIKON DIGITAL AF USED	SB-26£7 SB-27£2	19 MZ5N body£79	
AEIII Prism£179 AEII Prism£89	100-400 F4.5/5.6 L£999 180 F3.5 L box£949	250 F5.6 GX680£199 HASSELBLAD XPAN USED	Pro SD body + WLF£299 Pro S body£149	D4 body Mint box£4299 D3S body box£2499/2999	SB-28£9 SB-29£14	19 12-24 F4£449	Canon 400 F2.8 IS L
WLF Boxed£59 Plain Prism E£39	300 F2.8 IS L£2899 300 F4 IS U L£869/929	XPan I + 45 F4£999 90 F4£329	Pro S body scruffy£99 PD prism M- box£299	D3X body box£2999 D3 body£1599/1899	SB-600£17 SB-900£26	59 18-55 F3.5/5.6 WR£89	USM £4999 to
Angle viewfinder E£179 Winder£79	400 F2.8 L IS M£4999/5299 400 F5.6 L£929	SWCM + VF£1299	Prism early£99 Chimney£69	D2XS body box£799 D2X body box£499/699	SD-8A£5 SD-8 box£6	59 18-135 F3.5/5.6 ED£349	£5299
M bracket£69 Speed Grip E£49	500 F4 IS L U£5299 1.4x conv MKII M- box£279	903SWC + viewfinder£1999 500CM + 80CF	120 645V back£149 120/220 6x8 motor£149	D2HS body£299 D700 body£899/1399	MB-10 (F90X)£2 MB-15 (F100)£6	59 28-70 F4 AL£79	
Metz SCA 386£49 BRONICA SQ 6x6 USED	2x ext MKII£199 2x extender MKI£169	+ A12 blk/chr£799 PM90 prism£199	120/220 6x7 motor £149 Pro S Polaroid back£49	D300S body M- box£699/799 D300 body£450/499	MB-16 (F80)£3 MB-40 (F6)£13	39 50-200 F4/5.6 DA	
SQAi+105+WLF+RFH£399 SQAi + 80 + WLF	Teleplus 2x DG conv£89 Kenko ext tube set DG£110	WLF early£49 Chimney£79	50 F4.5 C£299 90 F3.5 KL£349	D200 body box£269/299 D80 body£199	NIKON MF USED F3T body blk M- box £74	55 F1.4 SDM M- box£469 70-300 f4/5.6£79	
+ 120 back£399 SQAi body£299	NCE2 charger£149 BP-200 grip£29	A12 latest black£199	140 F4.5 macro£299 180 F45.5 KL£249	D7000 bódy£599 D5100 body£299	FM3A bódy chr£29 F3HP body£29	99 100 F2.8 FA M£369	
SQA + 80' + RFH£299 SQA + 105 + 120 RFH£299	BP-50 grip£39 PB-E1£69	E12 box£349	180 F4.5 C£149 250 F4.5 KL M- box£299	D5000 bodý£199 EH-6 mains charger£59	F3 body£19 FE-2 body chr M£29	99 AF200G Mint unused£69	
120 RFH£79 40 F4 PS£449	PB-E2£99 TC80N3 remote£89		45mm tube SD M£99 Ext tube 2£69	MBD-10£139/169 MBD-200£69	FA body chr M£29 FM2n body chr£249/29	99 500FTZ flash£99	Canon 500 F4 IS L
50 F3.5 PS£199 65 F4 PS Boxed£149	Angle finder C box£119 Life size converter£99	50 F4 CF£599	MAMIYA RZ 6x7 USED RZ67 Pro II + 90 + RFH£699	P5100 compact M- box.£129 NIKON AF USED	FM2n bodý blk£16 FM2 body chr£1	19 8 F4 EX M- box£299	usм £5299
110 F4 PS macro£279/399 135 F4 PS M£249	LC-5 kit£239 SIGMA CAF USED	120 F4 CF3169	RZ67 Pro II + 90 + RFH£549 RZ67 Pro II + 110 + RFH£549	F5 body M£179/299	28 F3.5 Shift£9	19 17-35 F2.8/4 EX£179	^
150 F3.5 S£79 150 F4 PS£149	10-20 F4/5.6 EX DC£299 12-24 F4.5/5.6 EX DG£449	150 F4 CFI£649	RZ Pro+110 F2.8+RFH£399 RZ Pro + 90 F3.5 + RFH£399	F100 bódy box£149 F90X body£49	28 F3.5 Al£9 35 F2.8 shift early£19	99 24-70 2.8 EX£229	
150 F4 PS M- Box£199 200 F4.5 PS M- box£199	15-30 f3.5/4.5 EX DG£219 17-35 F2.8/4 EX£199	150 F4 blk T*£199	RZ Pro II body£299 RZ Pro body£199	F80 blk body£49 F801/F801s body each£49	35-105 F3.5/4.5 AÍS£14 36-72 Series E£7	79 150-500 F5/6.3 DG OS£579	
2x PS converter M£299 Auto bellows S box£199	17-70 F2.8/4 DC OS£259 18-50 F2.8 EX DC£239	250 F5.6 M£399	50 F4.5 W M£299 50 F4.5 ULD M- box£699	F50/F55/F60 body each£29 F65/F801 body each£29	43-86 F3.5 Al£6 50 F1.4 AIS£19	99 170-500 F5/6.3£379	
Polaroid back£49 135N back£99	18-125 F38/5.6 DC£129 20 F1.8 EX DG M£299		65 f4 M- box£349 75 F4.5 shift M£599	F601 body£29 10.5 F2.8 AF G M- box£399	50 F1.4 Al£14 50 F1.8 AIS£9	99 TAM 28-300 F3.5/5.6£99	
120J 645 back£69 Waist level finder£69	24-70 F2.8 EX DG£349 30 F1.4 EX DC£269	D-Lux 5 blk£449	140 f4.5 W M- macro£399 180 F4.5 M£199	12-24 F4 AFS DX M£629 17-55 F2.8 AFS box£749/799	50 F2 (F)£4 55 F2.8 AIS box M£19	99 LX + FA2 scruffy£149	Children
Plain Prism S Boxed£99 AE Prism Early£149	50-150 F2.8 EX DC II£349 50-500 F4/6.3 EX DG£599	D-lux 2 M- box£299 V Lux 20 M- box£249	250 F4.5 W£199 No 1 ext tube£79	18-55 f3.5/5.6DX VR£79 18-55 f3.5/5.6DX£59	100-300 F5.6 AIS£14 135 F2.8 AI£8	39 P30T body£69	Hasselblad 903SWC
ME Prism Finder£129 Metz SCA 386£49	70-300 F4/5.6 APO DG mac £99 105 F2.8 EX DG£319	LEICA M/COMPACT USED Illg + 5cm f2 + erc£999 M7 body blk 0.85 M- box £1499	No 2 ext tube£79 FE701 prism AE£249	18-70 F3.5/4.5 DX £139 18-105 F3.5/6.3 VR £169	300 F4.5 AIS£19	99 Program A body£49	& viewfinder
Lens Hood 65-80£20 Pro shade S box£49	120-300 F2.8 OS Mint£1599 120-300 F2.8 OS Mint£1399	M6 blk TTL 0.85£899/999	AE prism early£149 Pro II Polaroid back£69	18-135 F3.5/5.6£149 18-200 F3.5/6.3 VR box£299	400 F5.6 ED AIS£49 TC14B box£14	19 M42 300 F4 M£299	£1999
Motorwinder£199 Speed grip S£99 BRONICA GS 6x7 USED	120-300 F2.8 EX DG HSM£999 135-400 F4.5/5.6£249	M4P chr body£749	120 back Pro II£99 120 back Pro 1£39	20 F2.8 AFD£349 24-70 F2.8 AFS M- box£1099	TC16A £5	59 28-50 F3.5/4.5 PK£69	Wikon The
150 F4 PG M£169	150-500 F5/6.3 OS box£649 180 F3.5 EX DG box£429	M3 chr s/wind£549	Pro shade£49 Pro AE hood£119	24-120 F3.5/5.6 VR£249 28 F2.8 AF N£119	MD-12 winder£4 SB-15£3	39 40-80 F2.8/4 PK£69	
G18 Ext Tube box£79 Polaroid Back£39	500 F4.5 EX DG£2499 800 F5.6 EX HSM£2299	28 F2.8 M- box£699	MINOLTA/SONY DIGITAL USED Sony A900 body box£999	28-80 F3.5/5.6 AFG box£49 28-100 F3.5/5.6 G£49	SB-16A£7	79 50 F2£49	
Speed Grip£89 AE Prism Finder G£129	1.4x EX DG conv M£169 2x EX macro conv£129	50 F1.4 blk M- box£1899	Sony A200 body£239 HVL-F42AM flash£149	28-300 F3.5/5.6 VR£579 35-135 F3.5/4.5 AFD M- box£99	SB-17 (fit F3)£2 DR-3 angle finder£2	79 400-600 F8/12£399	1400
AE Rotary Prism£199 CANON DIGITAL AF USED	OTHER CAF USED TAM 10-24 F3.5/4.5 Dill£279	50 F2 blk M- box£1399 135 F4 blk M£899	HVL-F36AM flash£129 Nissin Di866 II£129	50 F1.8 AFD M- box£99 55-200 F4/5.6 AFS VR3139	OLYMPUS DIGITAL USED	Auto bellows including	
1DX body Mint box £4899 1DS MKIII body£2299/2699	TAM 28-300 F3.5/6.3 XR Di£179 TAM 55-200 F4/5.6£49	CF FLash£69	Sigma EF530DG Super£99 Minolta VC7D grip£119 MINOLTA/SONY AF USED	60 F2.8 AFD box£239 70-200 F2.8 VRII£1449	E1 + 14-42£24 E510 body£19	99 PENTAX 645AF USED	Nikon D4 body
1D MKIV body£2699/3199	TAM 60 F2.8 Di M£249 TAM 70-300 F4/5.6 Di VC.£249	LEICA SLR USED	Dynax 9 body M- box£299 Dynax 9 body box£249	70-200 F2.8 VRI£999 70-300 F4/5.6 VR£329	E500 bodý£17 E410 + 14-42£16	69 645N body£299	Mint box unused
1D MKIII body£1299 1D MKIIn body box £699/899 1D MKII body£499/799	TAM 70-300 F4/5.6£79 TAM 90 F2.8£239/279 VIV 19-35 F3.5/4.5£69	R9 body Anthracite£649 R7 body blk box£399 R4 body chr£149	Dvnax 7 bodv£79	70-300 F4/5.6 AFD£149 70-300 F4/5.6 G£69	E300 body	69 45-85 F4.5 M- box£699	£4299
7D body box£899	Kenko Pro 300 1.4x£119	60 F2.8 R£449	Dynax 7xi body£49 Dynax 5 body box£39	80-200 F4.5/5.6 AFD£49 80-400 F4.5/5.6 VR£749	14-54 F2.8/3.5£22 18-180 F3.5/6.3£29	99 80-160 F4.5 FA£499	The second
5D MKI body box £999/1199 5D MK I body£499	270EX M- box£89	Gossen Lunasix III£79	Dýnax 800Si body£49 Dynax 700Si + VC700£69	85 F1.4 AFS G M- box£1049 105 F2 DC M- box£579 200-400 F4 VRI£3299	25 F2.8£16 40-150 F3.5/4.5£9	99 645 + 75£249	Const.
60D body	380EX£89 430EX box£149 580EX box£279	Minolta Flashmeter V£179	Dynax 700Si body£49 Dynax 600Si + VG600£59 Dynax 8000i body£39	200-400 F4 VRI£3299 200-400 F4 VRI£2999 300 F2.8 VRII M- box£3499	40-150 F4/5.6£8 25mm ext tube£8	39 55 F2.8 M£249	A!'l 200 400
20D bodý£179	580EX MKII M- box£339	Minolta Autometer VF£149	Dynax 505Si Super b/o£29	300 F4£399	FL50 flash box£19 HLD3 grip£5	69 135 F4 Leaf£199	Nikon 200-400
600D body£399 550D body£379	ML-3 ring not digital£89 STE-2 box£119	Sekonic L358 M£179	Dynax 505Si body£29 Dynax 7000i body£29	500 F4 AFS VR box£4799 500 F4 AFS I£2999	Sigma 10-20 F4/5.6 DC £29 Pen E-PL3 + 14-150 M £69 Pen E-PL2 + 14-42£24	99 150 F3.5 EX++£179 99 200 F4£129/179	F4 VRI £3299
500D body£329 350D body£149 1100D body box£229	CPE-2£69 Sigma EM140G ring£249 CANON MF FD USED	Sekonic L508 M- box £249 MAMIYA 645 USED 645 Pro TL + 80 + RFH	Dýnax 404Si bodý£29 17-35 F3.5 G M- box£799 24-105 F3.5/4.5£149	TC14EII M£269 TC20EIII M£349 TC20EII£199	Pen E-P3 body M- box£29 9-18 F4/5.6£29	99 2x converter£179	PENTAX
1100D body box£229 BG-E1£49 BG-E2N£79	T90 Body TO CLEAR£49	+ plain prism£399	28-105 F3.5/4.5£99	TC20E£199 SIGMA NAF USED	12 F2£43	9 PENTAX 67 USED	
BG-E3£49	A1 body£79/179 AE1-P chrome body£69 AV1 chr body£49	645 Pro TL inc 80 F2.8 N + FE401 Prism + Pro Winder£499 645 Pro SV Kit inc 80 F2.8 N	50 F1.7£79	8 F3.5 EX DG£399	14-150 F4/5.6£37 17 F2.8£1	39 + 105 F2.4 latest£699	
BG-ED3£39 BG-E4 (5D MKI)£69 BG-E5£69	20 F2.8 exc++£249 24 F2.8£79	+ SV Prism + 120 RFH	75-300 F4.5/5.6£89 100-300 F4/5.6£129 SONY LENSES USED	17-35 F2.8/4 EX£179 17-50 F2.8 EX DC OS£399 17-70 F2.8/4.5 DC£179	45 F1.8£7 FL14 flash£7 OLYMPUS MF OM USED	79 45 F4 latest M£369	
BG-E6 box (5D MKII)£149 BG-E7£119	35 F2£169 35-70 F3.5/4.5£39		16 F2.8 fisheye box £449 18-55 F3.5/5.6 SAM£49	18-50 F2.8 EX DC£179 18-125 F3.8/5.6 DC£229	OM4Ti blk body£29 OM-1N chr body£12	99 75 F4.5 latest box£249	
BG-E9 M£119 G12 compact box£279	35-105 F3.5/4.5£99 35-105 F3.5/4.5£79	645E body£249	18-70 box£49 50 F1.4 M- box£219	18-200 F3.5/6.3 DC OS£189 24-70 F2.8 EX DG HSM£499	OM-10 chr body£12 OM-10 chr body£12	29 135 F4 mac early£149	Pentax 645D body
G10 compact box£229 SX1 IS compact M- box£179	50 F1.4£79 50 F1.8£20	+ RFH + winder£239	50 F1.4 M = 50X£219 50 F1.8 SAM DT£99 70-400 F4/5.6 G scruffy£749	24-70 F2.8 EX DG H3M1£499 24-70 F2.8 EX DG£349 28-70 F2.8 EX DG box£239	28 F3.5£2 35-70 F4£8	l9 165 F4 leaf£299	M- box ±4499
SX10 IS compact M- box£149	50 F3.5 Macro£99 50 F3.5 Mac + Tube£149	645 Pro Body£199	85 F2.8 SAM M- box£129 Kenko 1.4x Pro 300DG£149	28-200 F3.5/5.6£129 30 F1.4 EX DC box£249	35-105 F3.5/4.5£12 50 F3.5 macro£12	19 300 F4 early scruffy £169	
S3 IS compact£79 CANON AF USED EOS 1n HS body£149	70-210 F4£69 100 F2.8£99	55 F2.8 N£249 55-110 F4.5£299	Kenko ext tube set£99 VC-9 (Dynax 9) M- box£129	50 F2.8 EX DG	75-150 F4£6	69 Auto ext tubes£99	Polleifley
EOS 3 body	100 F2.8	70 2.8 C leaf£99	VC700 (700/800Si)£129 VC600 (600Si)£29	50-500 F4/6.3 EX DG £499 55-200 F4/5.6 DC Mint£49	T32 flash£4 Man ext tube 7/14/25 ea .£2	19 ROLLEI USED	Rolleiflex 2.8 GX
EOS 100 body£29 FOS 500 body £29	135 F3.5£29 2X A Extender£99	110 F2.8 N£99	VC-7 (Dynax 7)£69 Min 3600HSD flash£79	70-200 F2.8 EX DG OS£769 105 F2.8 EX DG OS£449	Auto ext tube 7/14/25 ea£3	39 Limited Edition£1999	Jersey
EOS 500 body£29 EOS 50E body£29	2X B Extender	150 F3.5 N£99	Min 5200i£49 Min 5400HS£69	105 F2.8 EX DG U3£319 100-300 F4 EX scruffy£399	LX3 compact M- box£19 GH2 body box£39	99 SEE WEBSITE TELESCOPES/BINOS USED	Limited Edition
EOS 30E body£29 10-22 F3.5/4.5 EFS£499	Winder A£29 Angle finder B£69		SIGMA MIN/SONY AF USED 15 F2.8 EX DG box£349	120-300 F2.8 OS Mint£1599 120-300 F2.8 EX DG£999	G3W kit M- box£54 G3 body box£26	19 SEE WEBSITE	£1999
14 F2.8 L MK1 box£899 16-35 F2.8 L MKI£749	Action finder for F1N£149 AE power winder FN£79	Teleplus/Viv 2x conv£69	17-35 F2.8 EX£179 18 F3.5 box£129	150-500 F5/6.3 DG OS M£649 170-500 F5/6.3£179	G2 body	99 Bessa III (667)£1399	
						ds-Photograp	

Visit our clearance site on ebay http://stores.ebay.co.uk/Mifsuds-Photographic



Camera World











NEW

LUMIX

GH3

WEB WWW.CAMERAWORLD.CO.UK



was £908.00 SAVE £211

£64

Price includes £50 cashback, you pay £697 and claim £50 back from Panasonic, Offer ends 31/12/12. .£279 35-100mm f/2.8 G X VARIO OIS.... £TBC

14mm f/2.5 ASPH... 20mm f/1.7 ASPH £275 45-150mm f/4-5.6 ASPH.£299 .£428 45-200mm f/4-5.6 ASPH. £190 25mm f/1.4 ASPH, LEICA DG... 12-35mm f/2.8 G X VARIO £919 45-175mm f/4-5.6 G X VARIO PZ...£318 14-42mm f/3.5-5.6 G X VARIO PZ...£299 100-300mm f/4-5.6 G VARIO.......£432



£449*

LUMIX LX7

rrp £439 **SAVE £50 £389**



LUMIX G5 & 14-42mm rrp £699 **SAVE £70 £579***



ETBC

LUMIX GH3 & 12-35mm

LUMIX GF5 & 14-42mm rrp £699 **SAVE £210 £439**



Limited Edition & 14-42mm

f/3.5-5.6 ASPH.





back of the camera Only 2012 models made! NEW Cashback ends 16/1/13 NEW

SONY ALPHA A77 & 16-50mm

f/2.8 SSM rrp £1659 SAVE £330



50mm f/1.8 DT SAM
Cashback ends 16/1/13
CEO CONTRACTOR
£50 CASH
BACK
BACK

18-250mm f/3 5-6 3 DT SAL

ALPHA **A37** & **18-55mm**



.£420 70-400mm f/4-5.6G SSM.. £1289 16-80mm f/3.5-4.5 ZA CARL ZEISS .£499 85mm f/2.8 SAM .. £179

£449 100mm f/2.8 MACRO £539 HVL-F43AM FLASHGUN. .£135 A65 BODY .. £625

NEW ALPHA A99 BODY

AVAILABLE SOON £2499 A77 BODY. £919 HVL-F58AM FLASHGUN £429



NEX 7 & 18-55mm £219

SONY NEW NEX 6 & 16-50mm

E829 **DUE NOVEMBER** RESERVE NOW!



NEX 5R & 18-55mm AVAILABLE SOON £579







ALPHA **A57** & **18-55mm** **rrp £749 SAVE £250 £449



ALPHA **A65** & **18-55mm** *Price includes £50 cashback rrp £869 SAVE £170 £649

17-50mm f/2.8 XR Di II LD......

18-200mm f/3.5-6.3 XR Di-II



73.5-4.5 ZA SONNAR T* rrp £619 **SAVE £120 £499**





FINEPIX X10



SAVE £370 £629

FINEPIX X100

WCL-X100 DAPTER 1249





REFURBISHED HS30 EXR





FUJIFILM WCL-X100 W/A LENS.. £249 LENSES FOR X-PRO1 & XE-1 XF 18mm f/2 R £529







FINEPIX X-E1 & 18-55







£359

£349

VISIT OUR STORES LONDON

PART-EXCE

14 WELLS ST (just off Oxford St), LONDON W1T 3PR

T: 0207 636 5005

E: sales@cameraworld.co.uk

ESSEX

HIGH CHELMER SHOPPING CTR, CHELMSFORD CM1 1XB

T: 01245 255510

E: chelmer@cameraworld.co.uk



70-300mm

f/4-5.6 DG MACRO CANON FITS AVAILABLE mp £173.99

Perfect add-on to your standard zoom. Ideal

£749

UNDER £100 FOR A LIMITED PERIOD ONLY

120-300mm f/2.8 EX DG APO OS HSM	£1899
10-20mm f/4-5.6 EX DC HSM	£369
10-20mm f/3.5 EX DC HSM	£449
17-50mm f/2.8 DC EX OS HSM	£479
17-70mm f/2.8-4 DC OS HSM	£329
18-125mm f/3.5-6.3 DC OS HSM	£239
18-250mm f/3.5-6.3 DC OS MACRO	£399
24-70mm f/2.8 EX DG IF HSM	£599
30mm f/1.4 EX DC HSM	£379
35mm f/1.4 EX HSM	£TBC
50-150mm f/2.8 EX DG OS HSM	£849
50-500mm f/4.5-6.3 DG OS HSM	£999
70-200mm f/2.8 EX DG OS HSM	£899
105mm f/2.8 EX DG OS HSM	£519
120-400mm f/4 5-5 6 DG OS HSM	£6/9

150-500mm f/5-6.3 DG OS HSM

The U.K.s Largest Used Equipment Specialist

We are commission sales specialists - we part exchange and buy for cash

Canon	EOS	
FOS 1VHS	Body OnlyE+ £34 BP-E1 GripE++ £18 E1 BoosterE+/E++ £169 - £24	g
FOS 1N +	BP-F1 Grin F++ £18	įq
FOS 1N +	F1 Booster F+ / F++ \$169 - \$24	ğ
FOS 1 Ro	dy Only F ₊₊ \$120 - \$17	ď
FOC 3 +	F2 Rooster F+ C1A	ă
FOS 3 Ro	dy Only	ia
EUS 30 +	28-90mm F++ \$5	ă
EUC 30 B	28-90mm	ď
EUC 3UE	Rody Only Ac Coon 63	i
EUC 33 1	20 00mm E	n
EOC 22 D	ody OnlyE+ £4	מו
EOC E . 1	/C10 Crip E C4	O.
E00 5 + 1	/G10 GripE++ £4 Body OnlyE+ £5 + BP50 GripAs Seen / E++ £39 - £6	o.
EUO D QL	DDUY Ully As Coop / F COO CC	S
E00 50E	+ BP3U GIIPAS SEEII / E++ £39 - £0	9
E00 50E	Body OnlyE+ £35 - £4	9
E09 33 B	ody Only	ğ
EUS 3000	JN + 28-90mmE+ £2	9
EUS 3000	JN BODY UNIYE++ £2	Ċ.
EUS 3000	0V + 28-90mmE++ £4	9
E08 3000	V Body Only E+ £1 / Body Only E+ £3 (+ 28-90mm E++ £6	5
FOS 300/	Body UniyE+ £3	ð
EOS 300)	(+ 28-90mmE++ £6	9
17-55mn	1 F2.8 EFS USME++ / Mint- £629 - £64	9
17-85mn	1 F2.8 EFS USME++ / Mint- £629 - £64 1 F3.5-5.6 IS USME+ / Mint- £159 - £24	9
18-55mn	1 f3.5-5.6 EFSE+ £3	,9
18-55mn	1 F3.5-5.6 IS EFSE++ / Mint £89 - £9	19
24mm F3	T8-5.0 S USW.	9
24mm F3	i.5 L TSEE+ / Mint- £699 - £84	9
24mm F3	.5 L TSE MkIIMint £1,39	19
24-105m	m F4 L IS USME++ / Mint- £649 - £69	19
28-90mn	1 F4-5.6 USME++ £4	9
28-135m	1 F4-5.6 USME++ £4 m F3.5-5.6 IS USME+ / E++ £219 - £23	9
28-200m	m F3.5-5.6 USME+ £16	9
28-300m	m f3.5-5.6 L IS USM	
	E+ / Mint- £1,499 - £1,59 .4 L USME++ £94	9
35mm F1	4 L USM E++ £94	9
35-70mn	1 F3.5-4.5 A E++ £3	ģ

E+ / MINT- £1.4	99 - £1.599
35mm F1.4 L USM	
35-70mm F3.5-4.5 A	
35-70mm F3.5-4.5 EF	
35-135mm F4-5.6 USM	E++ £99
45mm f2.8 TS-E	.E++ £799
55-200mm F4.5-5.6 USM II	
55-250mm F4-5.6 EFS IS	
65mm F2.8 MP-E Macro	Mint- £679
70-200mm F2.8 L IS USM	++ £1,049
70-200mm F4 L IS USMMint-	
70-300mm f4-5.6 IS USME+ / E++ 5	£249 - £259
70-300mm F4.5-5.6 DO IS USM	
E+ / E++ 5	
7F 000 FA F C FF	

10011111 F3.3 L WIGCTO USWE++ £099 - £949
300mm F4 L IS USM
400mm f4 D0 IS USME+ / E++ £3,599 - £3,999
Sigma 10-20mm F3.5 EX DC HSMMint- £349
Sigma 28-105mm F4-5.6 UC AFE++ £69
Sigma 28-200mm F3.5-5.6 DLE++ £59
Sigma 50-200mm F4.5-5.6 DC HSM OSE+ £119
Sigma 70-210mm F2.8 ApoE+ / E++ £189 - £299
Sigma 70-210mm F4-5.6E+ £29
Sigma 70-300mm F4-5.6 ApoE+ £79
Sigma 70-300mm F4-5.6 Apo DGE++ £109
Sigma 75-300mm F4-5.6 ApoE+ £79
Sigma 75-300mm F4.5-5.6 Apo AFE+ £69
Sigma 100-300mm F4 EX APO DGE++ £549
Sigma 100-300mm F4.5-6.7 DLE++ £49
Sigma 120-300mm F2.8 EX HSM APO DGE+ £899
Sigma 135-400mm F4.5-5.6 ApoE++ £299
Sigma 300mm F4 ApoE++ / Unused £199 - £259
Sigma 400mm F5.6 ApoE++ £249
Sigma 400mm F5.6 Apo AF
E++ / Unused £299 - £349
Sigma 400mm F5.6 Apo MacroE++ £199

Sigma 500mm F4.5	.E+ £7
Tamron 28-200mm F3.8-5.6 XR	E+ £
Tamron 55-200mm F4-5.6 Di II	E++ £
Tamron 70-300mm F4-5.6 Di	E++ £
Tokina 16-50mm F2.8 ATX Pro DXE	++ £3
Tokina 35-300mm F4.5-6.7	E++ £
Tokina 80-400mm F4.5-5.6 ATX DE	++ £3
Tokina 100-300mm F5.6-6.7E+ / E++	£69 - £
Zeiss 21mm F2.8 Distagon ZEMir	
Zeiss 50mm F1.4 ZEM	



F1NAE Black Body OnlyE+ / E++ £199 - £2
T90 Body + DatabackE+ £1 T90 Body OnlyE+ £79 - £1
T70 + 35-70mm F3.5-4.5 FDE++ £
T70 + 50mm F1.8E++ £
T70 Body OnlyE+ £
A1 Black + 50mm F1.8E+ £ A1 Black Body OnlyExc / E+ £59 - £
AE1 Black Body OnlyE+ £
AE1 Chrome + 50mm F1.8E+ £49 - £
AF1 Chrome Body Only F+ \$45 - \$
AT1 Chrome + 50mm F1.8E+ £
AV1 Black + 50mm F1.8E+ £
AV1 Black Body OnlyE+ £ AV1 Chrome + 50mm F1.8E+ £
AVI Chrome Body OnlyE+ £
EF Black + 50mm F1.8E+ £
EXFE + 50mm F1.8 E+ £
FTB QL Chrome + 50mm F1.8E+ £
15mm F2.8 SSC B/lockE++ £3
20mm F2.8 FDE+ £1
24mm F1.4 FD L
24-35mm F3.5 FD LE+ / E++ £279 - £3

io cog. apine
28mm F2.8 B/lock
28mm F2.8 FD As Seen / F+ £20 - £29
35-70mm F3.5-4.5 FDE+ £25 - £35
35-70mm F4 FDE+ £25
35-105mm F3.5 FDE+ £79
50-135mm F3 5 FD F++ \$125
70-210mm F4 FDAs Seen / E++ £29 - £79 75-200mm F4.5 FDExc / E++ £25 - £49
75-200mm F4.5 FDExc / E++ £25 - £49
80-200mm F4 FDE++ £85
100mm F2 8 R/lock Mint - £99
100mm F4 FD MacroE+ / E++ £129 - £169
100mm F4 FD Macro + Tube F+ / F++ £119 - £179
100-200mm F5.6 B/lockE+ £35 100-300mm F5.6 FDE+ / E++ £65 - £79
100-300mm F5.6 FDE+ / E++ £65 - £79
135mm F3.5 FDE+ £29
200mm F2.8 FDE++ £149
300mm F2.8 FD LExc £850
300mm F5.6 FDE+ £59 - £79
U.S.Marine 400mm F4.5 B/lock
Tokina 300mm F2.8 ATXUnused £599
2xB ExtenderE+ / E++ £35 - £59
Autobellows + CopierE++ £119
Autobellows + duplicatorE++ £99
Angle Finder A2 E++ \$49 Angle Finder B E+ / Mint- £35 - £45 Angle Finder C Mint- £119
Angle Finder BE+ / Mint- £35 - £45
Angle Finder CWint- £119
Eye Level Finder FNE++ £69 Speed Finder FAs Seen £65
Waist Level Finder FNE++ £79
199A SpeedliteE++ £25
24AT Coodlite
277T Choodito E. / E £15 £10
1934 Speedlite
300TI Speedlite F± /F±± \$25 - \$40
480G Speedlite
533G Speedlite F± £109
533G SpeedliteE+ £109 ML3 MacroliteE+ / Mint- £59 - £139
AE Motordrive FNE+ £99
AE Powerwinder FN E+ £79
MA Drive Set (US Coastquard)E++ £99
Winder AE+ / E++ £5 - £25
A removement paragraph a remove
Contax 645 Series

Aptus 75 Back (33Mp)E++ £5,999
35mm F3.5 DistagonE+ / E++ £999 - £1.199
45mm F2.8 DistagonE++ £599 - £699
120mm F4 Apo MacroE+ / E++ £799 - £1.099
140mm F2.8 SonnarE+ / Unused £499 - £799
210mm F4 SonnarE+ / Mint- £489 - £599
Hasselblad-Contax 645 AdapterMint £45
MFB-2 Polaroid MagE+ / E++ £99 - £199
MSB1 Flash BracketMint- £179



G2 + 45MM F2 E+ £599
G2 Body OnlyE++ / Unused £419 - £599
G1 Bodý onlýE+ £199
21mm F2.8 G + FinderE++ £549
28mm F2.8 GE+ / E++ £249 - £299
90mm F2.8 GE+ / E++ £129 - £219
TLA140 Flash E+ / Mint- £39 - £59
TLA200 FlashE++ / Unused £69 - £159
TLA200 Flash (Black)E++ £79
Contax SLR Series
N1 + 24-85mmE++ £499

N1 + 24-85mmE++ £499 N1 Body OnlyE++ £249 - £299 NX + 28-80mmE++ / Unused £299 - £499
N1 Body OnlyE++ £249 - £299
NX + 28-80mmE++ / Unused £299 - £499
AX Body OnlyExc / E++ £179 - £299
RTS3 Body OnlyAs Seen £199
RX Body OnlyAs Seen / E++ £149 - £229
S2 Body Only F++ £450 - £499
ST Body OnlyE+ / E++ £229 - £299
RTS2 Body + Winder E+ £199
RTS2 Body Only F+ £149 - £169
BTS + Winder F+ \$149
Aria Body Only F+ / F++ \$129 - \$169
M/ + 28-80mm
137MΔ Body Only F ₊ £79
137MD Body + D5 Databack F++ £65
137MD Body Only F± \$40
130 Quartz Rody Only F+ C50
Provious Pody Only E. / E. : COD COAD
15mm E2 5 ÅE Mint C1 400
OF mm FO 0 MM Mint / Unused COOL CEOL
20mm F2 0 MM
28mm F2.8 MM
28-/UMM F3.5-4.5 WWE+/E++ £199-£2/9
28-80mm F3.5-5.6 AFNew £399
35-105mm F3.5-4.5 MCE+ £35 35-135mm F3.3-4.5 MME++ £599
35-135mm F3.3-4.5 MME++ £599
45mm F2.8 AEE++ / Mint- £199 - £225 45mm F2.8 MME++ / Mint- £225 - £229
45mm F2.8 MME++ / Mint- £225 - £229
50mm F1.4 MMUnused £399
50mm F1.7 AE
50mm F1.7 MME++ / Unused £119 - £299
60mm F2.8 AE MacroE+ / E++ £399 - £469
60mm F2.8 Compact Macro
70-300mm F4-5.6 AFE++ / Unused £399 - £799
80-200mm F4 MME+ / Mint- £249 - £299
85mm F1.4 MME+ / Unused £329 - £599
135mm F2 (60 Year Edition)Unused £2,499
135mm F2.8 AEE+ £99 - £129
135mm F 2.6 (A) Very Edition
180mm F2.8 AE
180mm F2.8 MM E++ / Unused £349 - £599
200mm F2 MMMint- £3.249
200mm F3.5 AEE++ £199
200mm F4 AE
300mm F4 AE
300mm F4 MM F++ £349
300mm F4 MME++ £349 Sigma 1000mm F13.5 ReflexUnused £299
TI A20 Flash F+ / F++ £25 - £39
TI A280 Flash F++ / Ilnused 959 - 9149
TLA280 FlashE++ / Unused £59 - £149 TLA30 FlashAs Seen / E++ £20 - £39
TLA360 Flash
TEAGOUTIAGITET/ETT E145

300mm F4 MME++	£
Sigma 1000mm F13.5 ReflexUnused	£
TLA20 FlashE+ / E++ £25	- 1
TLA280 FlashE++ / Unused £59 -	£
TLA30 FlashAs Seen / E++ £20	- 1
TLA360 Flash E+ / E++	£
District Comment Comment	
Digital Compact Cameras	
Canon Ixus 950 ISE++	- 1
Canon Powershot G10 F+	¢

Capan Downschot C2 E : C50
Canon Powershot G2E+ £59 Canon Powershot G2 + WC-DC58E++ £129
Canon Powershot G3E++ £79
Canon Powershot SX1 ISE+ £119
Canon Powershot SX200 ISExc £79
Canon Powershot SYAN HS Mint, \$140
Canon Powershot TX1 £++ £89 Fuji Finepix F100FD £++ £139 Fuji Finepix F100FD £++ £139 Fuji Finepix F11 £+ £79 Fuji Finepix S200 EXR Mint £199 Fuji Finepix S200 DM Mint £99
Fuji Finepix F100FDE++ £139
Fuji Finepix F11E+ £79
Fuji Finepix S200 EXRMint- £199
Fuji Finepix S2000HDMint- £69
Fuji Finepix \$9500E++ £129 - £149 Leica Digilux 2E++ £399
Leica Digilux 2E++ £399
Leica X1 SilverE+ £749
Minolta Dimage A1
Nikon Coolpix \$3000Mint- £59
Olympus C9090 Mids Zoom E. C120
Olympus C7-20 Mint C05
Olympus C8080 Wide Zoom E++ £139 Olympus SZ-20 Mint- £95 Panasonic DMC FZ28 E++ £149
Panasonic DMC LX2E++ £129
Panaconic DMC LY5 Mint, £100
Panasonic DMC-LX1E++ £129 Panasonic DMC-TZ3E+ / E++ £69 - £79
Panasonic DMC-TZ3 E+ / E++ £69 - £79
Panasonic DMC-F730 F++ £139
Panasonic DMC TZ7E++ £125
Ricoh GR DigitalE++ £109 - £119
Panasonic DMC TZ7E++ £125 Ricoh GR DigitalE++ £109 - £119 Ricoh GR Digital Limited Edition
Mint- / Mint £149 - £179
Ricoh GX100 + V/FinderE+ / E++ £99 - £129
Ricoh GXR + 24-72mmMint- £349 Ricoh GXR + 28mm F2.5E++ £489
RICON GAR + 28MM F2.5E++ £489
Sigma DP1E++ £179 Sigma DP1SE+ £189
Sigma DP2SE++ £249 - £299
Sony DSC-H9Mint- £109
Sony DSC-R1 F±± \$180 - \$100
Sony DSC-R1 + F32X Flash + Tele Conv F++ £249
Sony DSC-R1E++ £189 - £199 Sony DSC-R1 + F32X Flash + Tele ConvE++ £249 Sony DSC-T77Mint- £99
Digital Micro Four Thirds

Sony DSC-177	19
Digital Micro Four Thirds	
Nikon V1 Black + 10-30mmMint-	£37
Nikon V1 Black + 10mmMint-	£38
Olympus E-P1 + 14-42mmE++	£19
Olympus E-P1 Body OnlyExc	£9
Olýmpus E-P1 Body OnlyExc Olympus E-P2 Black + 14-42mmMint-	£23
Olympus E-P3 + 14-42mm BlackMint-	£42
Olympus E-P3 Body Only - BlackE++	£37
Olympus E-PL2 Black + 14-42mmE++	
Olympus E-PM1 White + 14-42mmMint	£17
Olympus OM-D EM-5 Black + 12-50mmMint-	£98
Panasonic G1 Body OnlyE+ / E++ £109 -	£14
Panasonic G2 Body OnlyE+ / E++ £169 -	£24
Panasonic GF-1 Body OnlyE+	
Panasonic GF-2 Body + CaseE++	£14
Panasonic GF-2 Body Only E++ / Mint- £149 -	£15
Panasonic GF-3 Body OnlyMint-	€14
Panasonic GF3 Black BodyMint-	£14
Panasonic GF3 White BodyMint-	£14
Panasonic GH-2 Body OnlyE++	£44
Panasonic GX1 Body OnlyMint-	£29
Panasonic L10 + 14-50mmE++	£28
Panasonic L1 Body Only F+	£27
Samsung NX11 + 18-55mm OISE++	£24
Sony NEX C3 + 18-55mm + Flash E++	£27

Micro 4/3rds Lenses

Mint- £749 -	£799
Olympus 12-50mm F3.5-6.3 M ZuikoMint	£249
Olympus 12mm F2 ED M.ZuikoMint-	£449
Panasonic 14-140MM F4-5.8 OIS HD	
E++ / Mint- £429 -	£439
Olympus 14-150mm F4-5.6 M.Zuiko ED E++	£349

Panasonic 14-42mm F3.5-5.6 Asph OIS
E++ / Mint- £79 - £99
Panasonic 14-42mm F3.5-5.6 G X Asph OISE++ £169
Panasonic 14-45mm F3.5-5.6 ASPH G Vario E++ £149
Panasonic 14mm F2.5 Asph.E++ / Mint- £149 - £159
Panasonic 45-175mm F4-5.6 Asph Vario PZMint £239
Panasonic 45-200mm F4-5.6 OISMint- £179
Panasonic 100-300mm F4-5.6 G OISMint- £329



Canon EOS 1D MKIIN Body OnlyAs Seen £4
Canon EOS 1D Mkll Body Only
É+/E++ £489 - £1,0
Canon EOS 1D Body OnlyE+ / E++ £289 - £2
Canon EOS 5D Mklí Bodý Only
E+ / Mint- £1,149 - £1,3
Canon EOS 5D Body OnlyE+ / E++ £499 - £5
Canon EOS 7D Body OnlyE+ / E++ £769 - £7
Canon EOS 50D Body OnlyE+ / E++ £359 - £4
Canon EOS 40D Body OnlyE+ / E++ £259 - £2
Canon EOS 30D + BG-E2 GripE+ / E++ £2
Canon EOS 30D Body OnlyE+ / E++ £189 - £2
Canon EOS 20D Body OnlyE+ / E++ £149 - £1
Canon EOS 10D Body OnlyE++ £1
Canon EOS 1100D Body OnlyMint £2 Canon EOS 600D Body OnlyMint £3
Canon EOS 600D Body OnlyMint £3
Canon EOS 450D Body OnlyE++ £189 - £2
Canon EOS 400D + BG-E3 GripE++ £159 - £1
Canon EOS 400D Body OnlyE+ / E++ £159 - £1
Canon Rebel XTi (400Ď) + BG-E3 GripE++ £1
Canon EOS 350D + BG-E3 GripE+ £129 - £2
Canon EOS 350D Body OnlyE+ / E++ £99 - £1:

9	E+ / E++ £299 - £
9	Fuji S1 Pro Body OnlyAs Seen !
9	Fuii S5 Pro Body OnlyE+ / Mint- £299 - £3
9	ruii 55 rio Douy OillyE+ / Willit- 1299 - 1.
	Leica Digital Modular RE++ £1.9
	Leica Digital Would n
	Leica S2 + 70mm F2.5 SMint- £12.5
9	Minolta Dynax 7D + VC-7D GripE++ £
	WIIIOILA DYNAX / D + VG-/ D GIIPE++ Z
9	Minolta Dynax 7D Body OnlyE++ £
U	Williona Dyllax / D Douy OillyETT L

9	Nikon D4 Body	.Mint	£4,29
9	Nikon D3S Body Only	E+	£2,44
)	Nikon D2XS Body Only	Ex	c £48
)	Nikon D2X Body OnlyE+	£489	- £54
)	Nikon D1X Body OnlyExc / Mint-	£195	- £32
)	Nikon D700 Body OnlyE++ £1.	199 -	£1.34
9	Nikon D300 Body OnlyE+ / Mint-	€465	- £54
)	Nikon D200 + MB-D200 Grip	E	+ £24
9	NIKON D14 BODY, NIKON D2S BOdY Only NIKON D2S BOdY Only NIKON D2S BOdY Only E4+ C1 NIKON D17 BOdY Only E4+ C1 NIKON D17 BODY Only E4+ C1 NIKON D100 BODY Only E5+ C1 NIKON D200 BODY Only E5+ C1 NIKON D100 BODY ONLY E5+ C1 NIKON	£249	- £29
9	Nikon D100 + MB-D100 Grip	E	+ £14
9	Nikon D100 Body OnlyAs Seen / E++	£89	- £14
9	Nikon D90 Body OnlyE++ / Mint-	£369	- £37
9	Nikon D80 Bodý + N80 Grip	E+-	+ £23
9	Nikon D80 Body + N80 Grip Nikon D80 Body OnlyE+ / Mint-	£149	- £25
9	Nikon D70S Body OnlyE+	/E+	+ £14
9	Nikon D60 Body Only	Mint	- £17
9	Nikon D70S Body Only E+ Nikon D60 Body Only E+ Nikon D50 Body Only E+ Nikon D40X Body Only E+ / Mint-	/ Mint	- £14
9	Nikon D40X Body OnlyE+ / Mint-	£139	- £15
5	Nikon D40 + 18-55mm	E+	+ £16
	Nikon D40 + 18-55mm Nikon D40 Body Only	Mint	- £15
9	Nikon D5100 Body only	E+	+ £27
9	Nikon D5000 Body OnlyE++ / Mint	£279	- £29
9	Nikon D3100 Body OnlyE++ / Mint	£199	- £24
9	Nikon D3000 Body Only	Mint	- £19
9	Olympus E3 Body OnlyE++ / Mint-	£499	- £51
,	Olympus E1 + HLD-2 Battery Grip E++ F Olympus E1 Body Only E+ / E++ Panasonic L10 Body Only E+ / E++ Pentax K7 + 18-55mm	£189	- £19
9	Olympus E1 Body OnlyE+ / E++	£99	- £15
	Panasonic L10 Body Only	E+	+ £16
9	Pentax K7 + 18-55mm	E+	+ £49
9			
9	Pentax K-01 Body Only Pentax K10D + 18-55mm	Mir	it £36
,	Pentax K10D + 18-55mm	Min	- £21
,	Pentax K10D Body + B-BG2 Grip Pentax K100D Super + 18-55mm	E	+ £18
1	Pentax K100D Super + 18-55mm	t+	+ £1/
3	Pentax *is1 D + D-BG1 Grip	t	+ £14
,	Samsung GX1L + 18-55mm	Mini	- £1/
000000	Pentax *isT D + D-BG1 Grip Samsung GX1S + 18-55mmE+ / Mint-	£185	- 219
,	Samsung NX 100 Case	MII	11- 12
9	Sigma SD9 Body Only	t	+ 116
	Sony A55 + 18-55mm	t+	+ £29

4/3rds Lenses	
Olympus 7-14mm F4 ED Zuiko E+ / E++ £929 -	£999
Olympus 9-18mm F4-5.6 ED ZuikoMint-	£339
Sigma 10-20mm F4-5.6 EX DC HSM	
E++ / Mint- £299 -	£309
Olympus 12-60mm F2.8-4 SWDE++	£499
Panasonic 14-150mm F3.5-5.6 AsphE++	£749
Panasonic 14-50mm F3.8-5.6 AsphE++	
Olympus 18-180mm F3.5-6.3 ZuikoE++	
Danasania 25mm Et 4 Cummilus D Mint	CEDO

Nympus 18-180mm F3.5-6.3 ZuikoE++	£249
anasonic 25mm F1.4 Summilux DMint-	£599
lelomo 35mm F3.5 FisheyeE++	£159
Nympus 50-200mm F2.8-3.5 SWD	
E++ / Mint- £689 -	£749
igma 50-500mm F4-6.3 Apo DG HSME++	£699
ligma 50mm F1.4 EX DG HSMMint-	£249
Numnus 70-300mm F4-5 6 FD 7uiko F++	6230

E++ / Mint-	£689 -	£749
gma 50-500mm F4-6.3 Apo DG HSM		
gma 50mm F1.4 EX DG HSM		
ýmpus 70-300mm F4-5.6 ED Zuiko	E++	£239
ympus EC20 2x Tele Converter		
F++ / Mint-	£239 -	9240



í	H3DII Complete (50MP)E++	£9.99
,	H2 CompleteE+	£2.19
9	H1 Body + AE Prism + MagazineE++	£1,39
i	H1 Body OnlyE	+ £79
	35-90mm F4-5.6 HCE++	£3,75
9	50mm F3.5 HCE+ / Mint- £1,499 -	£1.69
á	50-110mm F3.5-4.5 HCE+ / E++ £1,850 -	
1	80mm F2.8 HCMint	£1,29
á	150mm F3.2 HCE++	£1,39
í	HM 16/32 MagazineE+ / E++ £149	- £22
j	HMi100 Polaroid MagE++ £99	- £14

Hasselblad V Series

Masselblad V Series
503CW Complete E++ £1,849 - £1,999 503CW Black Body Only E+ £499 503CX Complete E+ £899 - £999
503CW Black Body Only E+ £499
503CX Complete F+ 9899 - 9999
501CM CompleteE+ / E++ £1,099
500CM Gold Edition Unused £3 999
500CM Complete + PM Prism Fyc F699
500CM Rody + WI F F++ \$179
500CM Gold Edition
553ELY Chrome Rody Only E++ / Mint- 9649 - 9749
EDUCI V Diock Dody Only
500ELX Black Body Only
FOREI M Complete For CEAN CEAN CEAN
500FLM Plack Parks - WLF
500FLM Charma Parks - MILE - 5100
500ELM Chrome Body + WLFE++ £199
500ELW Chrome Body UniyE+ £149 - £199
203FE Chrome Body UniyE+ £899
Arc outili
South Climber South So
SWUM CompleteE+ £1.399
30mm F3.5 CFi FisheyeE++ £2,999
40mm F4 C 1" BLACKE+ / E++ £599
40mm F4 C 7* BLACK E+/E++ \$599 45mm F4.5 Apo Grandagon E+ + \$999 50mm F2.8 FE E+/E++ \$649 * \$699 50mm F4 C Black As Seen \$199
50mm F2.8 FEE+ / E++ £649 - £699
50mm F4 C BlackAs Seen £199
50mm F4 CF. E+/E++ £299 - £499 50mm F4 CF FLE E+/E++ £599 - £799 50mm F4 Classic ZV Unused £2,999 60mm F3.5 CF E+ £399 60-120mm F4.8 FE E+ £649 - £699
50mm F4 CF FLEE+ / E++ £599 - £799
50mm F4 Classic ZVUnused £2,999
60mm F3.5 CFE+ £399
60-120mm F4.8 FEE+ £649 - £699
120mm F4 CF MacroE+ / E++ £749 - £849 135mm F5.6 C MacroE+ / E++ £249 - £349
135mm F5.6 C MacroE+ / E++ £249 - £349
135mm F5.6 CF MacroE++ £299
135mm F5.6 CF Macro E++ £199 - £249 135mm F5.6 S Planar E+/ E++ £199 - £249 150mm F2.8 F E+ £349 150mm F4 C Black E+/ E++ £159 - £299
150mm F2.8 FE+ £349
150mm F4 C BlackE+ / E++ £159 - £299
150mm F4 CF
150mm F4 CFiE++ £799
180mm F4 CF E+ £499
250mm F4 FEE++ £599

250mm F5.6 C Super AchromatE++ £1,899
250mm F5.6 CFMint- £549
250mm F5.6 CFMint- £549 /ivitar 2x ConverterE+ / E++ £35 - £45
Teleplus 2x MC6 ConverterUnused £75
70 Chrome MagAs Seen / E+ £29 - £39
A12 Black MagE+ / E++ £79 - £99
A12 Chrome MagAs Seen / E++ £79 - £149
112 TCC Black Man F± €149
A24 Black MagE+ / E++ £39 - £129
A24 Chrome MagExc / E++ £39 - £125
A24 Official Mag
A24 TCC Black MagE+ £139 E12 Black MagE+ £199
E12 DidUK MayE+ £199
E24 Black MagE+ / Mint- £169 - £199
Polaroid 100 MagE+ £35
Bright Matte Grid ScreenE++ £49
HC4 PrismE+ £99 - £129
Magnifying HoodExc £29
PM5 PrismE+ / E++ £149 - £199
PM90 PrismExc / E+ £179
PME5 Meter PrismE+ £299
PME5 Meter PrismE+ £299 PME90 Meter PrismE+ £399
La contrata a construir de cons

Hasselblad Xpan Series



Xpan II + 45mm F4E++ £1,749 - £1,799 Xpan + 45mm F4E+ / E++ £999 - £1,149
Xpan Body OnlyE+ £599
30mm F5.6 Asph + FinderE++ £1,799 - £1,899
90mm F4E++ / Mint- £349 - £399 45/90mm Centre FilterE++ / Mint- £129 - £149

Leica Screw - Please Call
Lelica M Series MS White Edition + 28mm F2.8 Mint £4,999 + \$3,299 MS Steel Grey Body Only E+++ Mint £2,999 + \$3,299 MS Steel Grey Body Only E+ F1,8199 ±193 MS 22 Black Body Only E+ F1,8199 ±193 MS 22 Black Body Only E+ F1,8199 ±193 MS 22 Black Body Only E+ F1,8199 ±1699 MS Plathnum + 50mm F1.4 Mint £6,499 MS Plathnum + 50mm F1.4 Mint £6,499 MS TLI Millennium + 35mm F2.4 sph E+ £4,499 MST IL Millennium + 35mm F2.4 sph E+ £4,499 MST IL Millennium + 35mm F2.4 sph E+ £4,499 MS 12 Black Body Only E+ £1,839 MF 0.72x Black Body Only E+ £1,839 MF 0.72x Black Body Only E+ £1,750 MF 0.72x Black Body Only E+ £1,750 MS 0.74x Black Body Black Body .
M8 White Edition + 28mm F2 8 Mint- £4 999
M9 Black Body Only F++ / Mint- £2 999 - £3 299
M9 Steel Grev Body Only E++ £3.199
M8.2 Black Body OnlyE+ / Mint- £1.849 - £2.199
M8.2 Chrome Body OnlyE++ £1.949
M8 Black Body OnlyE+ / E++ £1,399 - £1,699
M6 Platinum + 50mm F1.4Mint £6,499
M6 Titanium + 35mm F1.4E++ £4,499
M6TTL Millennium + 35mm F2 AsphE++ £4,499
M6 Jubilee SetUnused £3,499
MP 0.72x Black Body UniyE+ £1,899
M7 0.58X Black Body Uniy
M7 0 70v Plack Pody Only
MG Cutaway Pody Only Mint 2000
MA_P Rlack Rody Only F_ \$749
M2 Chrome Body Only F+ / F++ £499 - £599
M1 Chrome Body Only
MD2 Black Body OnlyE+ £349
MDA Chrome Body OnlyE+ / E++ £399 - £499
18mm F3.8 Asph M BlackMint- £1,599
21mm F2.8 Asph M BlackMint- £1,999
21mm F2.8 Asph M Black 6bit .Mint- £1,849 - £1,989
21mm F2.8 M Black 6bitE+ £1,699
21mm F4 Chrome + FinderE+ £1,199
24mm F1.4 Aspn M - Black
24mm F2 0 Asph M Plack ODIL
29mm F2 Aenh M Black Mint- C1 700
28mm F2 8 Acnh M Black Shit F++ C1 0/0
Minolta 28mm f2 8 M Rokkor F+ £349
24mm F2 Asph M Black vol. E++ 1,899 24mm F3 Asph M Black Mint- £1,199 28mm F2 Asph M Black Mint- £1,799 28mm F2 Asph M Black St. E++ £1,049 Minotta 28mm F2 A Bhokor E++ £349 35mm F1 A Hspk M Black St. E++ £1,499 35mm F1 A Black E-+ £1,299 35mm F2 Black E-+ £1,699 35mm F2 Black L E++ £1,699
35mm F1.4 BlackE+ £1.299
35mm F2 Asph Chrome 6 BITE++ £1,699
35mm F2 BlackE+ £899
50mm F1.0 M Black 6bitMint- £4,499
1.0 W Black volu
50mm F1.5 SummaritE+ £299
50mm F2 M Black
50mm F2 0 Floor F 200 Floor
50mm F2.8 M Chrome
50mm F3 5 Flmar F± \$200
50mm F3.5 Elmar
75mm F2.5 M Black 6bit + HoodMint- £949
90mm F2 Black
90mm F2.8 M BlackE++ £599 - £799
90mm F2.8 M Black 6bitE++ £699
90mm F4 CollapisibleExc £199
90mm F4 CollapsibleE+ / E++ £249 - £299
90mm F4 ElmarAs Seen / E+ £149 - £199
90mm F4 Elmar CE+ £249
90mm F4 Elmar E39
135mm F4 PlackAS Seen / Willt- £250 - £499
135mm F4 5 Hektor Ac Seen / Fvc C70 - C00
18mm Rlack Viewfinder F±± / Mint_ €200
24mm Black Viewfinder F++ \$240 - \$200
28mm Black Viewfinder F+ £225
50mm Chrome ViewfinderExc / E++ £149 - £229
A42 Swing PolariserE++ £69
Motor ME++ / Mint- £249
75mm F2 5 M Black 6bit + Hood Mint - 1244 90mm F2 Block - Lussel € 1.099 90mm F2 Block - Lussel € 1.099 90mm F2 Block - Lussel € 1.099 90mm F2 M Black - E+ £599 9799 90mm F2 M Black 6bit - E+ £599 9799 90mm F4 Collapsbible - E+ £4 £599 90mm F4 Collapsbible - E+ £4 £519 90mm F4 Collapsbible - E+ £4 £519 90mm F4 Elmar - As Seen F4 £149 £199 90mm F4 Elmar - Seen F4 £149 £199 90mm F4 Elmar - Seen F4 £149 £199 90mm F4 Elmar 639 - E+ F4 £75 £249 90mm F4 Elmar 639 - E+ F4 £75 £249 90mm F4 Elmar 639 - E+ F4 £75 £249 90mm F4 Elmar 639 - E+ F4 £74 £249 £250 £250 £250 £250 £250 £250 £250 £250
Lales B Barles



R9 Anthracite Body OnlyE+ / Mint-	£799 - £8	89
R9 Black Body OnlyE++	£799 - £8	89
R8 Chrome Body OnlyE+ / E++		
R7 Chrome Body Only	E+ £	29
R6.2 Black Body OnlyE+ / E++	£649 - £1	69
R6 Black Body Only		
R5 Black Body OnlyE+ / E++		
R5 Chrome Body Only	E++ £	34
RE Black Body Only	E+ £	21
R4S Model 2 Black Body Only		
E++ / Unused	£249 - £4	49
DAC DISSIS DISSIS ONLY		

R4 Black Body OnlyE+ £125 - £159	
R3 MOT + WinderE+ / E++ £199 - £299	
R3 Black Body OnlyE+ £129 - £159	
SL2 Anniversary Body OnlyE++ £649	
CL2 Pleak Park Only	
SL2 Black Body OnlyE+ £349 SL MOT Black Body OnlyE+ £599	
SL MUT Black Body UniyE++ £599	
SL Chrome + 50mm F2 (Dummy)E+ £150	
SL Chrome Body OnlyÉ+ / E++ £149 - £249	
24mm F2.8 ROME++ £999	
28-70mm F3.5-4.5 R 3camE+ £249	
28-70mm F3.5-4.5 ROME+ / E++ £289 - £349	
35-70mm F3.5 R JapanE+ £259 - £349	
70-210mm F4 R 3camE+ / E++ £279 - £349	
80-200mm F4.5 R 3camE+ £189 - £199	
80-200mm F4.5 R 3camE+ £189 - £199 180mm F2.8 R 3camExc / E+ £299 - £349	
180mm F2.8 ROME++ £899	
180mm F4 R 3cam E+ £189 - £299	
560mm F6.8 Telyt RE+ £599	
2x Apo Extender R Mint- £449 2x Extender R E+ / Unused £89 - £249 Nikon 35mm F3.5 PC Shift E+ £249	
2x Extender R E+ / Unused £89 - £249	
Nikon 35mm F3 5 PC Shift F+ £249	
Tamron 70-350mm F4.5 E+ £179 Angle Finder R E++ £59	
Angle Finder R E++ £59	
Angle Finder R (14300)E++ / Mint- £125	
Rellows Unit R F++ £125	
Bellows Unit RE++ £125 Macro Adapter RE+ / E++ £89 - £125	
Motordrive Set R8/R9E++ £299	
Motorwinder R4	
Motorwinder R4E+ / E++ £39 - £49 Motorwinder R8/9E++ £299	
Motorwinder R8/R9E+ / E++ £149 - £199	
R8/R9 Remote control	

Mamiya 6/6MF Series	
6MF + 50mm/75mm/150mmE+	£1,799
6 + 50mm/75mm/150mmE+ / E++	£1,699
6 + 75mm F3.5 + 150mm F4.5E++	£1,399
150mm F4.5 L (6/6MF)E+	+ £349

	Mamiya 645 Series	
	Pro Body OnlyE 645E CompleteE++	+ 58
	645F Complete F++	£24
	Cupor Dody Only	. C7
	Super Body OnlyE M645 Complete + AE PrismE+	+ LI
	MO45 Complete + AE PrismE+	110
	M645 Body + PD Meter PrismE++	£17
	M645J CompleteE+	£15
ı	M645J Complete	- £24
	45mm F2 8 C As Seen / F++ \$70	- \$14
ì	45mm F2.8 N	500
	Horthlei 45mm E2 5 Tilt/Chiff E	004
	nartolei 4011111 Fo.o TillvoriitE++	124
1	50mm F4 C SniftE+ / E++ £249	- £2/
	55-110mm F4.5 NE+	£15
1	55MM FZ.8 N	1 19
Ĺ	70mm F2.8 Leaf ShutterE+	+ 59
1	80mm F2.8 Leaf ShutterE+	£13
	90mm E4 Macro C	C1 4
	80mm F4 Macro CE+ 105-210mm F4.5 C ULDAs Seen / E+ £99	214
	105-210mm F4.5 C ULDAS Seen / E+ £99	- £14
	150mm F2.8 AE++ 150mm F3.5 CE+/E++ £49	£24
1	150mm F3.5 CE+ / E++ £49	-£11
	150mm F3.5 N	9 - £9
Ĺ	150mm F3.8 Leaf Shutter F++	£10
1	150mm F4.C E. / E. / E. / E.	02 - 0
	150mm F3.5 N	013
	21011111 F4 GAS SEEIT E++ £39	- E13
	300mm F5.6 C	- £12
	300mm F5.6 NE+ £89	- £12
1	500mm F5.6 C	· £29
	Komura 2x Converter F+ £30) - £3
1	Teleplus 2x ConverterE+	+ £3
ì	Vivitar 2v Converter	CA
	Vivitar 2x Converter E+ / Unused £	T 24
	120 IIISEILE+ / UIIUSEU 13	9 - ZI
	120 Pro MagE+ £29	J - 23
	120 Super Mag	+ £3
	135N Super MagE+	+ £7
1	220 Incort E. / Mint Ct	0 60
Ĺ	Polaroid Mag	1- 52
1	AF Priem Finder (FF401) F+ / F++ \$70	- 68
	AE Driem Einder (EV 400) Ac Cor	n CA
	AE PIISIII FIIIUUI (FK402)AS SEE	24
	AE Prism Finder NE+ / E++ £/9	- £12
	FP401 Plain Prism FinderE	+ £5
1	Plain PrismE+ / E++ £39 Prism Finder 645As Seen / E++ £29	9 - £4
1	Prism Finder 645	9 - £5
Ĺ	Auto Extension Tube 2	+ 62
ì	Auto Extension Tube 3S E	+ 65
	Auto Extension Tube 2	. C4
	Power Drive W	+ 14
	Power Drive WG401E+ / Unused £69 Remote 1m Cable Release RE401E+	9 - £8
	Remote 1m Cable Release RE401E+	+ £3
1	SCA396 Flash AdapterE+	+ £4
Ĺ		

lami	va	645	AFD	Se	ries	
		v + Ma				
		4.5 AF				

645AFD Body + MagE+	£39
55-110mm F4.5 AFE++	£34
120mm F4 Macro MFE++	
150mm F3.5 AFE+ / E++ £299 -	£34
210mm F4 AF ULDE++	
120/220 Mag 645AF/DE++	- £6
Auto Extension Tube NA401Mint-	- £9



Body OnlyE++ £499	
3mm F4.5 L + FinderMint- £1.099	
0mm F4.5 LE++ £699	
0mm F4.5 L + FinderE++ £849	
5mm F4 LE++ £489	
50mm F4.5 LE+ / E++ £399 - £449	
10mm F8 L + FinderMint- £749	
inder 150/210 FV704E++ / Mint- £179 - £199	
anoramic Adapter AD701E+ / E++ £75	
E702 External Battery CaseE++ £49	

amiya RB67 Series	
oSD Gold Edition	
o SD Complete	
o S Complete	E+ £349
o S Body Only	E+ £99
0mm F4.5 C	
10mm F4.5 Macro ML-A	E+ £299

Mail Order Hotline







www.fforges.com

Check Out Our New Look Website Buy On-Line 24/7 - Shop Open Mon-Fri 9 till 5.30

: ++3E++	1109
Pro 220 MagAs Seen	
ProS 220 MagE+ / E++ £29 -:	£145
ProSD 120 Mag (6x7cm)E++	
ProSD 220 Mag (6x4.5)E++	£39
Polaroid Mag SDMint-	£35
Auto Extension Tube No1E+	
Auto Extension Tube No1 (ProSD)E++	£59

Mamiya RZ67 Series
Mamiya RZ67 Series Pro II Complete
Pro CompleteE+ / E++ £449 - £599
Pro Body + WLFE+ £299
Pro Body + WLF
50mm F4.5 WEx Demo / Mint £199 - £499
65mm F4 L-AE+ / Mint- £299
65mm F4 L-AE+ / Mint- £299 65mm F4 WE++ £179
65mm F4.5 F+ £249
65mm F4.5E+ £249 75mm F4.5 Shift WE+ / E++ £399 - £549
100-200mm F5.2 W E+ £399
110mm F2.8 WE++ £289 140mm F4.5 Macro ML-AE+ / E++ £249 - £399
140mm F4 5 Macro MI -A F+ / F++ £249 - £399
140mm F4 5 Macro W F+ / F++ £219 - £259
180mm F4 Soft VSF D/L E++ £599 180mm F4.5 Mint- £299
180mm F4.5 Mint- £299
180mm F4.5 Sekor E++ £149
180mm F4.5 WE+ / E++ £129 - £199
180mm F4.5 WNExc / E++ £129 - £299
250mm F4.5Exc / E++ £179 - £199
250mm F4.5 WE++ £199 - £225
350mm F5.6 Ann F+ \$499
350mm F5.6 ApoE+ £499 360mm F6E+ /E++ £249 - £299
1.4x Converter E+ / E++ £159 - £249
120 Pro II MagE+ / E++ £49 - £69
120 Pro MagE+ / E++ £49 - £59
120 Pro Mag (6x4.5)E+ / E++ £59 - £145
220 Pro MagE++ £20
Polaroid MagE+ £25
AE Prism FinderE+ £149 - £179
PD Prism FinderE+ £129
Waist Level FinderE+ £35
Evtencion Tube No.1 Ft / Ft C50
Extension Tube No 2
G3 Bellows Lens Hood F+ £39
Infrared Remote Control Set RS401 Mint- £35
I Grin holder B7 (524700) F+ £39
Infrared Remote Control Set RS401



C330S + 80mm F2.8E+ £	199 - £299
C330S + Plain Prism	E+ £249
C330S Body Only	
C330F Bodý Onlý	
C330 + 80mm F2.8	
65mm F3.5 SekorEx	
135mm F4.5 Sekor	
180mm F4.5 Sekor	
CDS Porrofinder	
Paramender 2	
Pistol Grip	
Plain Priem	E C50

Minolta - Please Call

Nikon AF	
F6 + MB40 Battery GripMint- £1,0	19
F6 Rody Only F++ \$849 - \$9	14
$\begin{array}{cccccccccccccccccccccccccccccccccccc$	9
F5 Body OnlyE+ £249 - £2	9
F100 Body + MB15 GripE+ / E++ £159 - £1	8
F100 Body OnlyAs Seen / Mint- £79 - £1	b
F90X + MB10 Grip E+ £49 - £ F90 Body Only E+ £35 - £	6
F90 Body Only	6
F80D Black Body OnlyE++ £	4
F80 Black + MB16 GripE+ £	6
F80 Black Body Only F+ / F++ £39 - £	4
F80 Chrome + 28-80mmE++ £	8
F80 Chrome + 28-80mm E++ £ F70 Body Only E++ £ F65 Chrome Body OnlyAs Seen / E++ £35 - £	4
F65 Chrome Body OnlyAs Seen / E++ £35 - £	4
F60 + Sigma 28-80mmE+ £	3
F60 + Sigma 28-80mmE+ £ F60 Black Body OnlyE++ £ F60 Chrome Body OnlyAs Seen / E++ £15 - £	1
F60 Chrome Body OnlyAs Seen / E++ £15 - £	4
12-24mm F4 G AFS DX ED E++ / Mint- £499 - £5	9
18-55mm F3.5-5.6 G AFS VRE++ / Mint- £	8
18-55mm F3.5-5.6 AFSMint- £	5
18-55mm F3.5-5.6 AFSMint- £ 18-55mm F3.5-5.6 AFS IIE+ £	5
18-55mm F3.5-5.6 G AFS DX VRE++ / Mint £89 - £	9
18-70mm F3.5-4.5 G AFS ED DXExc / E++ £79 - £	1
18-105mm F3.5-4.5 G AFS ED DX VRE++ £1	4
18-135mm F3.5-5.6 G AFS DXE++ £1	4
18-200mm F3.5-5.6 G AFS DX VR	
F+ / F++ £269 - £2	g

E+ / E++ £2	69 - £299
20mm F2.8 AFDN	lint £349
24mm F2.8 AFE	++ £159
24mm F2.8 AFDE++ / Mint- £2	29 - £249
24-50mm F3.3-4.5 AFN	E+ £99
24-85mm F2.8-4 AFDE	++ £249
24-120mm F3.5-5.6 ED AFDE+ / E++ £12	25 - £159
24-120mm F3.5-5.6 G AFS ED VR	
E+/E++ £1!	99 - £249
28mm F2.8 AFDE	++ £169
28-80mm F3 5-5 6 AFD	F++ £69

28-85mm F3.5-4.5 AF	
28-105mm F3.5-4.5 AFDE4	ŀ
28-200mm F3.5-5.6 AFDE+ / E++ £109	
35mm F1.8 G AFS DXE++	
35mm F2 AFDMint-	
35-70mm F2.8 AFE4	
35-70mm F2.8 AFD	
35-105mm F3.5-4.5 AFNE+	
35-135mm F3.5-4.5 AFNE+	1
45mm F2.8 D PC-E ED MicroE++	C
50mm F1.4 AFDE++	L
50MM F1.4 G AFS	•
50mm F1.4 Planar ZFE++	٠
50mm F1.8 AFE+	+
50mm f1.8 AFDE+	+
55-200mm F4-5.6 AFS DX GUnused	j

Email: info@ffordes.com

Fax: 01463 782 072

60mm F2.8 AFD MicroE++	£229 -	£259
60mm F2.8 AFS ED Micro	Mint-	£319
70-200mm F2.8 G AFS ED VR	F++ F	1.049
70-210mm F4-5.6 AF	F++	£89
70-210mm F4-5 6 AFN	F++	£79
70-210mm F4-5.6 AFNE+ / E+	+ 659	- £75
75-240mm F4 5-5 6 AFD F+	£ 679	- 580
75-240mm F4.5-5.6 AFDE+ 80-200mm F2.8 ED AFD	F±±	£300
80-200mm F4 5-5 6 AFD	F.	560
80-200mm F4.5-5.6 AFD 80-400mm F4.5-5.6 AFD VR	FLL	£700
85mm F1.8 AFD	Mint	6517
105mm E2 9 AED Micro	E	01112
FOOmm E4 C AEC VD IE ED	C	1 000
500mm F4 G AFS VR IF ED Sigma 15-30mm F3.5-4.5 EX DG Sigma 17-35mm F2.8-4 EX. Sigma 17-50mm F2.8 EX DC OS HSM Sigma 18-50mm F2.8 EX DC Sigma 18-50mm F2.8 EX DC	E	4,303
Signa 17 25mm F2 0 4 FV		2419
Ciama 17 FOrm 60 0 FV DC OC UCM	Afint	2129
Signia 17-50mm 12.8 EX DC 05 nSM	.Willit-	23/9
Signia 18-50mm F2.8 EX DC		11/9
Sigma 18-50mm F2.8-4.5 DC HSM US	t+	£129
Sigma 24-70mm F3.5-5.6 D Asph	<u>+</u> ++	£59
Sigma 28-300mm F3.5-6.3 DG Sigma 30mm F1.4 DC EX HSM Sigma 50MM F2.8 EX DG MACRO	t++	£99
Sigma 30mm F1.4 DC EX HSM	t++	£279
Sigma 50MM F2.8 EX DG MACRO	E+	£149
Sigma 50-500mm F4-6.3 Apo DGE+	/E++	£699
Sigma 70-200MM F2.8 APO EX DG HSM N	ACRO	
Sigma 70-300mm F4-5.6 Apo Macro Sigma 70-300mm F4-5.6 DG Macro	E++	£399
Sigma 70-300mm F4-5.6 Apo Macro	E++	£99
Sigma 70-300mm F4-5.6 DG Macro	E++	£79
Ciama 105mm FO 0 FV Massa		

Sigma 105mm F2.8 EX MacroE++ £27 Sigma 135-400mm F4.5-5.6 Apo D
Sigma 500mm F4.5 ApoE+ / E++ £299 - £34 Sigma 500mm F4.5 ApoE+ £79 Tamron 28-300mm F3.5-6.3 XR DiE++ £13
Sigma 500mm F4.5 ApoE+ £79
Tamron 28-300mm F3.5-6.3 XR DiE++ £13
Tamron 70-300mm F4-5.6 DiE++ £7
Tamron 90mm F2.8 SP AF Macro E++ £219 - £24
Tamron 90mm F2.8 SP Di MacroE++ £25 Tokina 12-24mm F4 ATX PRO SDMint- £31
Tokina 12-24mm F4 ATX PRO SDMint- £31
Tokina 24-200mm F3.5-5.6 AsphE++ £9
Tokina 300mm F2.8 ATX ProE++ £94
Tokina 35-300mm F4.5-6.7Unused £9
Tokina 400mm F5.6 ATX SDE++ £24
Sigma 1.4x Apo EX ConverterE++ £10
Teleplus 2x MC7 ConverterE++ £39 - £4
Kenko 2x Pro300 ConverterE++ / Mint- £7
TC-20 EIII AFS ConverterMint- £29
TC16A Teleconverter
SB-R200 SpeedlightE++ £12
SB21B RingflashE++ / Mint- £125 - £17
SB22 SpeedlightE++ £3
SB22S Speedlight E+ £39 - £4
SB23 SpeedlightE++ £3
SB24 SpeedlightE+ £4
SB25 SpeedlightE+ £59 - £6
SB26 SpeedlightE+ £4
SB27 Speedlight E+ / E++ £49 - £5
SB28 SpeedlightE+ / E++ £69 - £8
SB29 SpeedlightE+ £17
SB30 SpeedlightE++ £3
SB400 SpeedlightMint- £7
SB50DX SpeedlightE+ / Mint- £69 - £8



UW311 BODY UNIV
OM3 Black Body OnlyE+ £29
OM4Ti Titanium Body OnlyE+ £10
OM4 Black Body OnlyExc £12
OM2SP Black + 50mm F1.8E+ £109 - £1
OM2SP Black Body Only As Seen / E++ £59 - £1
OM2N Black Body OnlyExc £0
OM2N Chrome Body OnlyE+ £75 - £7
OM2 Black Body OnlyE+ £0
OM2 Chrome Body OnlyE+ £3
OM1N Chrome Body OnlyE+ £0
OM2 Black Body OnlyE+ £0
OM1 Black BodyE+ £4
0M40 Black + 50mm F1.8E+ £69 - £
OM40 Block Pody Only Fyo / E CAO C
OM40 Black Body OnlyExc / E+ £49 - £
OM30 Chrome + 50mm F1.8E+ £4
OM30 Chrome Body OnlyE+ £3
OM10 Chrome + 50mm F1.8 + M/Adapter E+ £4
OM10 Chrome Body + M/AdapterE+ £35 - £3
OM10 Chrome Body OnlyE+ £3
OM101 + 50mm + 35-70mm + 70-210mm
As Seen £
10mm F2 F Zuiko
18mm F3.5 ZujkoE++ £4
28mm F2.8 ZuikoE++ £

	As Seen £9
	18mm F3.5 ZuikoE++ £49
	28mm F2.8 ZuikoE++ £7
	35-70mm F3.5-4.5 ZuikoE+ £3
	35-70mm F3.6 ZuikoE+ £13
3	35-70mm F4 ZuikoExc / E+ £29 - £3
	35-80mm F2.8 ZuikoUnused £9
	35-105mm F3.5-4.5 ZuikoE+ £59 - £9
	50mm F1.8 ZuikoUnused £6
	50mm F3.5 Macro ZuikoE+ / E++ £75 - £1
	50-250mm F5 ZuikoE++ £169 - £34
	65-200mm F4 ZuikoE+ / E++ £99 - £15
	75-150mm F4 ZuikoExc / E+ £39 - £4
	80mm F4 Macro ZuikoE+ / E++ £175 - £19
	135mm F3.5 Zuiko E+ £5
	F280 Flash E+ £0
	T10 Ringflash E+ £
	T18 FlashE+ £
	T20 FlashE+ / E++ £9 - £3
	T28 Flash HeadAs Seen £4
	T32 FlashE+ £20 - £5
	T45 Hammerhead Flash F++ £17

Pentax 645 Series	
645D + 55mm F2.8 FAMint- £5,999	1
645NII + 45-85mm FAE++ £849	Š,
645N + 45-85mm F4.5 FAE+ £799	-
33-55mm F4.5 AL FAMint- £1.399	- 2
45mm F2.8 AE+ / E++ £159 - £249	1
45mm F2.8 FAE+ / E++ £149 - £379	-
45-85mm F4.5 FAE+ / E++ £449 - £549	i
55mm F2.8 A	-
80-160mm F4.5 AE+ / E++ £299 - £399	
120mm F4 Macro FA F++ £899	

120 InsertE+ / Mint-	£35 -	£75
220 InsertE+ / E++	£15 -	£59
UC21 Focus Screen	E++	£35

67 Complete + TTL Prism	E++ £59
35mm F4.5 Fisheye Takumar	E+ £49
45mm F4 SMC	
75mm F4.5 Shift	E+ / E++ £249 - £29
135mm F4 Macro	
135mm F4 Macro Takumar	Exc / E+ £14
165mm F2.8	
200mm F4	
200mm F4 Takumar	
300mm F4	
300mm F4 TakumarAs \$	
500mm F5.6	
Vivitar 2x Converter	
Extension Tube Set	E+ / E++ £59 - £7
Beattie Plain Matte Screen	Mint- £4
Wooden Grip 6x7/67	Exc £4

Pentax Manual
LX + FA1 PrismE+ £2
MX Chrome + 50mm F1.7E+ £1
MX Chrome Body OnlyExc / E+ £79 - £1
KM Chrome + 55mm F1.8 SMCE+ £
Super A Body + Digital DataE++ £1
Program A Body OnlyE+ £59 - £
P30T + 28-80mmE++ £
P30N Body OnlyE+ £
P30 + 50mm F1.7E+ £
P30 Body OnlyE+ £
MV1 Black Body OnlyE+ £
MV Black Body OnlyE+ £
A3 + 50mm F2E+ £
A3 Body OnlyE+ / E++ £
24-35mm F3.5 SMC ME+ £149 - £1
28-50mm F3.5-4.5 SMC ME++ £65 - £
28-80mm F3.5-4.5 AE+ £39 - £
35-70mm F2.8-3.5 SMC AAs Seen £
35-70mm F2.8-3.5 SMC M E+ £
35-80mm F4-5.6 SMC AE+ / E++ £15 - £
40-80mm F2.8-4 SMC ME+ / E++ £39 - £
50mm F1.4 SMC AE++ £1
50mm F1.7 SMC AE+ / E++ £
50mm F2.8 SMC-A MacroE+ £1-
50mm F4 SMC M Macro
70-200mm F4 Takumar AE+ £
300mm F4 SMC A*E++ £3
Extension Tube Set 1/2/3E++ £
AF160 FlashE+ / E++ £5 -
AF160Sa FlashE+ / Mint-
AF200S FlashΕ++ / Mint- £15 - £
AF200Sa FlashE++ £20 - £
AF220T FlashE++ £19 - £
AF240Z FlashE+ / E++ £19 - £
AF260SA FlashE++ £15 - £
AF280T FlashE+ / E++ £39 - £
AF400T FlashE+ / E++ £149 - £1
Autobellows + 100mm F4 SMCE+ £1
Hotshoe GripMint- £
Monocular Converter KE++ £
Motordrive AE++ £
MX Winder E+ £25 - £
Slide Copier KE++ £
Winder MEIIE+ / E++ £15 - £

XAct2 Monorail	E+ £99
6008AF Complete	E++ £1,899
6008 Pro Complete	E++ £699
6008E Complete	
6006 Mk1 Complete	E+ £36
6006 Body + Mag	E+ £249
SLX Mk1 Complete	E+ £299
50mm F4 PQ	
50mm F4 PQ EL	E+ / E++ £399 - £449
80mm F2.8 HFT	
120mm F4 PQ Macro	E++ £799
120mm F4 PQS Makro	
150mm F4 EL	
150mm F4 HFT	
150mm F4 HFT	
150mm F4 PQ	
250mm F5.6 PQS	
350mm F5.6 HFT	
120 Insert	
120 Magazine (6x4.5) 6008.	E++ £19
45 Degree Prism	E+ / Mint- £149 - £29
Polaroid Mag 6008	
Polaroid Mag SLX/6002/3	
Aluminium Case	
Autobellows	
RC120 Release	E++ £2!
SCA356 Flash Adapter	E+ / E++ £29 - £3!

2.8F Aurum Edition	Unused £4,99
2.8C Planar	E+ £79
3.5F Planar Type 3 - Metered	E+ £79
3.5F Planar Type 1 - Metered	E++ £89
Va Type 2	E+ £17
Rolleicord II	E+ £14
Prism Finder	As Seen £5
Rolleiflash	E++ £3
Stereo Head	E+ £14
Tropical Case	E+ £12



photographic

almost unbreakable, sapphire crystal cover for its LCD monitor display

- Vulcanite leathering with particularly good grip characteristics
- Compatible with lenses from 16mm to 135mm

Trade-In any working DSLR (with all accessories) & claim back

conditions please ring or see website



14.1MP CCD Sensor

24-384mm f3.3/5.9 Zoom Lens

OUR USED

3" TFT LCD

Mega O.I.S. Image Stabilization

1920 x 1080p HD Video

SRP £599

Ree Lowepro Naplio Leather Case & Lexar 16Gb SD Card

Limited Offer 23



For further details... 01463 783850 www.ffordes.com

info@www.ffordes.com Premier Dealer



Phone: 01204 522186 For Orders, Help and Advice (Open Mon-Sat 9.00-5.30) Or Order On-Line

Please visit our website: www.mathersoflancashire.co.uk



Canon EOS 5D MkIII **Body Only or with** EF24-105 £? See Web or Phone

for Best Price



Pentax K-30 + 18-55mm Lens only £525!

K-30 + 18-55 + 50-200 Lenses.......£639 K-30 + 18-55 + 55-300 Lenses.......£689

With 2 Year Warranty



Pentax K-5 + 18-55mm WR only **£695!**

K-5 + 18-55 WR + 50-200 WR.... K-5 + 18-135 WR Lens.... £959 K-5 body only.. £649

With 2 Year Warranty

Nikon D3200 + 18-55m VR only **£459!**

Nikon D3200 + 18-55 VR + Sigma 70-300mm APO Lens .£619 Nikon D3200 Body Only.....£389

With 2 Year Warranty & **Free System Case**



Nikon D600 **Body Only** only *£1585!*

Nikon D600 + AF-S 24-85mm f3.5/4.5G lens.....£1999

With 2 Year Warranty & **Free System Case**



Panasonic Lumix GF-5 + 14-42mm **Power Zoom Lens** only **£479!***
*Less £50 Cashback **Panasonic Lumix** GF-5 Body only **£319!****

With 3 Year Warranty

*Less £30 Cashback

Panasonic Lumix G-5+14-42mm Std only **£619!*** *Less £50 Cashback Panasonic Lumix G-5 + 14-42mm PZ Lens only **£679!**** Less £80 Cashback

G-5 Body Only **£525!**** With 3 Year Warranty



Panasonic Lumix GX-1 + 14-42 Std Zoom only **£479!***

Panasonic Lumix GX-1 14-42 Power Zoom Lens only **£579!***

GX-1 (Blk) + 14-42PZ + LVF-2...only **£715!** *Less £50 Cashback With 3 Year Warranty



Panasonic Lumix GH-2 Body only **£479**

Panasonic Lumix GH-2 with 14-42mm only **£585!** or with 14-140mm only **£939!**

With 3 Year Warranty & Free Adobe Lightroom

LIMIX G Series Lenses

8mm f3.5 Fisheye	(Less £50 Cashback) (Less £50 Cashback) (Less £50 Cashback) (Less £50 Cashback) (Less £50 Cashback)
X PZ 14-42mm f3.5-5.6.£279 X PZ 45-175mm f4-5.6.£309 14-140mm f4-5.8 (Un-Boxed)	(Less £50 Cashback) (Less £50 Cashback)
45-150mm f4/5.6	(Less £30 Cashback) (Less £50 Cashback)

LEICA Lenses For G Series

Summilux 25mm f1.4 ASP £425 (Less £50 Cashback) Macro 45mm f2.8.. ...£545 (Less £50 Cashback)

Panasonic

Lumix Lumix Lumix Lumix	FS-45 LZ-20 FX-90 FZ-48	£79 £96 £145 £209
Lumix	FZ-62	£279* shback)
Lumix Lumix	FZ-150	£369 £445**
Lumix Lumix Lumix	SZ-1 SZ-5 SZ-7	£119 £145 £153
Lumix ***	12-25(Less £30 Ca	£215***
Lumix	TZ-30 (Less £35 C	£249****
Lumix	FT10	£142 £263

Callul	
lxus 125 HS	£145
lxus 240 HS	£185
lxus 510 HS	£225
PowerShot A1300IS	£79
PowerShot SX240HS	£199
PowerShot S100	
PowerShot S110	£419
PowerShot SX50HS	£419
PowerShot G15	£529
PowerShot G1X	£549

FUJ!FILM

FINDDIX

Z90 T400	
XP-50	£114
F-660 EXR F-770 EXR	
F-800EXRS-2980	
S-4200	£123
S-4500	
SL-300	£184
HS-30 EXR X-F1	.£345
X-10 EXR X-100 EXR	£338
X-S1 EXR	

Please note. **WE STILL SELL FILM!** "ALSO PLEASE NOTE Taking a break from A.P. so please keep this advert safe for our contact details"

19mmf2.8EXDN(Pan4/3,Sonv) \$149

131111112.0L/\DIA(1 \text{ \ \text{ \text{ \text{ \text{ \text{ \text{ \text{ \text{ \text{ \	2 1 1
30mmf2.8EXDN(Pan4/3,Sony)	£14
30mm f1.4 EX DG HSM	£37
50mm f2.8 EX Macro DG	
70 f2 0 FV Massa DC	.120
70mm f2.8 EX Macro DG	.234
105mm f2.8 EX DG OS HSM Macro	
10-20mm f4-5.6 EX DC HSM	
10-20mm f3.5 EX DC HSM	£45
12-24mmf4.5/5.6MK2DGHSM	
17-50mm f2.8 EX DC HSM OS	
17-70mm f2.8-4 DC Macro OS HSM	
18-50mm f2.8-4.5 DC OS HSM	
18-200mmf3.5-6.3DCOSMk2	
18-250mmf3.5-6.3DCOSMacro	
50-150mmf2.8EXDCOSHSM	£74!
50-200mmf4/5.6DCOSHSM	£13
50-500mmAPOEXDG(Can/Nik)	
70-200mm f2.8 APO EX DG OS	
70 200mm f4 E C DC Mac II	C 1 1
70-300mm f4-5.6 DG Mac II	.211
70-300mm f4-5.6 APO DG Mac II	.±15
70-300mm f4-5.6 DG OS	.£26
120-400mmf4.5/5.6APOOS	£64!
150-500mm APO DG OS HSM	£76
1.4x APO EX DG Conv (EX lenses).	£19
2x APO EX DG Conv (EX lenses)	
ZX APO LA DO CONV (EX IENSES)	



Please visit our website for the full range of **SIGMA** lenses.

D3100+18-55VRLens	£515 £519 £669
D7000+18-105EDVRLensD7000 Body Only	£959
AF-S28mmf1.8G\$499 AF-S35mmf1.8G AF-S50mmf1.8G\$155 AF-D50mmf1.8G AF-S50mmf1.4G\$295 AF-S85mmf1.4G AF-S85mmf1.8G\$369 AF-S18-200G VRII	£159 £119 £1199

Nikon Coolpix

\$30£83	S3300£97
S01£129	
L610£155	\$6400£195
\$9300£229	P510£309
\$800c£325	P7700£425
2 Year Warra	nty on All Coolniv

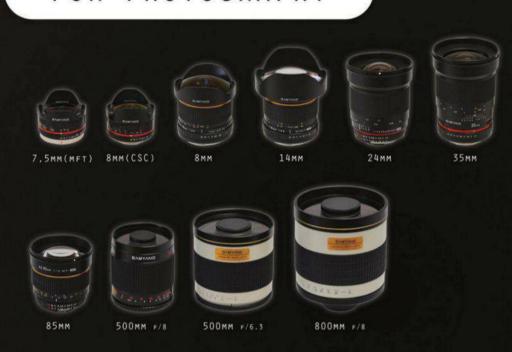
Please visit our website for best prices on Lowepro bags, Hoya and Kood filters, Fuji memory cards, batteries and camera accessories. ESOE.

E-mail: sales@mathersoflancashire.co.uk Shop Address: 23, Market Street, Bolton. BL1 1BU

SAMYANG

Samyang produce a range of award winning manual focus lenses for both photographers and cinematographers.

FOR PHOTOGRAPHY





T-S 3.5 24MM



FOR CINEMATOGRAPHY

DEDICATED FOR MOVIE MAKING.

OUR NEW RANGE OF CINE LENSES ARE
BEAUTIFULLY ENGINEERED, HAVE
INTEGRATED GEARING AND SILENT
APERTURE CONTROL. AVAILABLE
NOW IN CANON & NIKON MOUNTS.
FOCAL LENGTHS: 8MM, 14MM,
24MM & 35MM.

Available in a range of mounts: Canon, Nikon, Sony, Sony E, Fujifilm X, Micro 4/3rds, Pentax & Samsung NX.

AVAILABLE THROUGH AUTHORISED STOCKISTS. SEE WEBSITE FOR DETAILS.





we buy any camera



transform your un-used or un-wanted photographic gear in to hard cash. it's quick, easy and safe.

Subject to terms and conditions and item evaluation.

www.webuyanycamera.com





11 Rose Crescent Cambridge CB2 3LP



PART-EXC

Nikon	
300/4 ED AF AVR	6400
135-400 Sigma APO	
16-85 Nikkor AFS G Ed VR	
SB600 flash	
SB900 flash	
Nikkor 105mm fish eye	
50-500mm Sigma APO	
80-400mm Nikon AFD VR	
170-500mm Sigma APO	£410
135-400mm Sigma APO	£350
Nikon 55-200mm VR	£199
Nikon 55-200 AFG	
Nikon 300/4 AF Nikkor, well used	£630
Nikon 17-35/2.8 AFS D	£630
D3100 body	£270
85/f1.4 AFD Nikkor	
12-24 AFS f4 G	
17-55 IF 2.8 AFS	
17-50 II 2.0 AI 0	2000

Olympus OMG check availability Nikon D800 check availability
Fuji X Pro 5 check

Fuji X Pro 5 check	,
Nikon F5 body	£400
Nikon D2x Body	£600
Nikon D705 + 28/100	
Nikon F25-f28 body	£250
Nikon F80 chr body	£65
Nikon D200 + 28/200 Sigma	£480
Nikon 80-200 f4/5.6 AFD	£85
Nikon AFS 18-200 G	£440
Nikon AFS-VR 24-120	£340
Nikon PC Nikkor 28/f4	£365
Nikon AFD 70/210 f4/5.6	£100
Nikon AFD 28/105 3.5/4.5	£175

HANGE 5	
Canon	
17-85 IS USM	£26
70-300 IS USM	
18-200 Sigma 3.5/5.6	
1.4x Mk2 Extender	
EOS 20D + 18/55 EXS	£350
17-35 f2.8/4 Sigma	£27
24-85 f3.5/ Canon USM	£18
28-135 Canon IS USM	
Canon 550EX Speedlite	
17-85 Canon IS USM	
EF500 Sigma DG ST	
Canon 18-200 FFS 15	
Sigma 15-30 EX	
Canon BGE8 Grip	
Canon BGE1 Grip	
Canon BGE3 Grip	
Medium Format	
Mamiya	
RB67 Pol Back	83

Canon 18-200 FFS 15	2300
Sigma 15-30 EX	£240
Canon BGE8 Grip	£115
	260
Canon BGE3 Grip	
Medium Format	
Mamiya	
RB67 Pol Back	680
P Adaptor	
RB Extn Tube	
50/45	
180/45	
RZ67 Bellows Hood G2	
Prism Finder	
645 150/3.5	
75-150 Zoom	
300/f5.6	
Prism Finder	
AE Prism	
105-210 Zoom	
120 film backs	082
45/f2.8C/645	£249.99
35mm Reflexes	
Exakta RTL1000 f1.8/50 TTL	.299,99
Miranda Sensorex 2 f1.8/50.	

POSSIBLE	
Minolta SR1 f1.4/5.8	£120
Nikon f5 Body	£400
Pentax Z1D 28/80 Sigma	
Nikon F Photo FTN f2/50	
Nikon F90x 28-80	
Olympus OM1 f1.8/50	
Pentax Spotmatic f1.8/55	
Olympus OM25P f1.8/50	
Olympus IS100 28/110	
Canon EOS 500 28/70 Sigma	
Nikon F50 28/80	290
Minolta 700Si 35/105	
Canon EOS 30E b/o	
Canon A1 + f1.8/50	
Pentax MZ30 35/80	
Pentax MZ5n 28/80	
Olympus OM10 f1.8/50	
Pentax ES f1.8/55 SMC	
Pentax MEF 35/70 f2.8 AF	£190
Sony Fit Lenses etc	
70-200/2.5 Mk2 Sigma Macro HSM	
10-20/f3.5 Sigma	
50/2.8 Macro Sigma	
70/2.8 Macro Sigma	
105/2.8 Macro Sigma	£270

Pentax MEF 35/70 f2.8 AF	£190
Sony Fit Lenses etc	
70-200/2.5 Mk2 Sigma Macro HSM	£500
10-20/f3.5 Sigma	£395
50/2.8 Macro Sigma	£210
70/2.8 Macro Sigma	£255
105/2.8 Macro Sigma	£270
Sony HVL 42 flash	£200
Sony HVL 58 flash	£300
Sigma 24-70/2.8 Ex DG	£470
MEX 5 16mm f2.8	£275
75-300mm Sony	£185
Sony A700 body inc grip	
Pentay Fit Items	

Sony A700 body inc grip	£55
Pentax Fit Items	
55-200mm SMC D17	£15
10-20mm f4/5.6 Sigma	£32
70-300mm f4/5.6 Sigma DL Macro.	
Pontay K7 18-55 P	



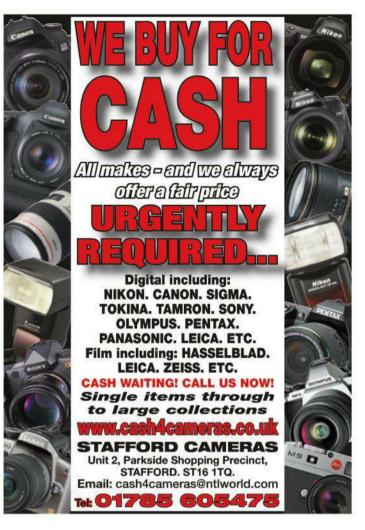
Post & Packing add £6 extra – Prices include 20% VAT Callers welcome Mon-Sat 8.45am to 5.30pm.

Tel: 01223 364223 Fax 01223 313852 www.campkinscameras.co.uk You can Skype us username: campkinscameras

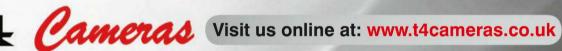
CAMPKINS CAMERA CENTRE 11 Rose Crescent, Cambridge CB2 3LP













Looking to upgrade your Canon EOS?

Top part-exchange prices paid. Call now for a 'no obligation' quote!



CANONI EOS 1DX **BODY ONLY**

- 18.1 mega pixels
- Full-frame CMOS senso
- DUAL DIGIC 5+



ONLY £5189.00

CANONI EOS 7D

- **BODY ONLY** 18 mega pixels
- · 8fps shooting
- Full HD movie



ONLY £1069.00

CANONI EOS 5D MKIII BODY ONLY

- 22.3 mega pixels
- 61-point autofocus
- Full HD movies



ONLY £2549.00

CANONI POWERSHOT G15

- 12.1 mega pixels
- 5x wide angle zoom
- DIGIC 5



ONLY £549.00

CANDNI EOS 6D

BODY ONLY

- 20.2 mega pixels
- Full-frame CMOS sensor
- DIGIC 5+ processor



ONLY £1799.00

CANONI POWERSHOT SX50 HS

- 12.1 mega pixel HS system
- Ultra advanced 50x zoom



ONLY £449.00

CANON PRE-OWNED

Canon EOS 1DS MKIII BODY	£2699.00
Canon EOS 1D MKIII BODY	00.000
Canon EOS 1D MKIIN BODY	£599.00
Canon EOS 1D BODY	£249.00
Canon EOS 1D BODY. Canon EOS 5D MKII BODY	£999.00
Canon EOS 5D With BG-E4 Grip.	£499.00
Canon EOS 5D BODY Canon EOS 50D BODY	2399.00
Canon EOS 50D BODY	£449.00
Canon EOS 40D BODY	£349.00
Canon EOS 550D BODY	£379.00
Canon EOS 350D + EF-S 18-55 Non IS	£199.00
Canon EF 500MM F4 L IS USM MKI	£5499.00
Canon EF 400MM F2.8 L IS USM MKI	£4499.00
Canon EF 75-300MM F4-5.6 IS USM	£299.00
Canon EF 90-300MM F4.5-5.6 Canon EF 70-200MM F2.8 L IS USM MKI	
Canon EF 70-200MM F2.8 L IS USM MKI	6999.00
Canon EF 70-200MM F2.8 L USM	£799.00
Canon EF 70-200MM F4 L USM	£399.00
Canon EF 28-135MM F3.5-5.6 IS USM	£199.00
Canon EF 24MM F1.4 L USM MKI	
Canon TS-E 45MM F.8 TILT & SHIFT	£799.00
Canon EF-S 17-85MM F4-5.6 IS USM	
Canon EF-S 55-250MM F4-5.6 IS	
Canon EF-S 60MM F2.8 USM MACRO	\$229.00
Canon BG-E2N GRIP (40D/50D)	
Canon BG-E3 GRIP (350D/400D)	£49.00
Canon BG-E5 GRIP (450D/500D/1000D)	£69.00
Canon BG-E6 GRIP (5D MKII)	£139.00
Canon SPEEDLITE MR-14EX Macro Lite	£329.00
Canon ST-E2 SPEEDLITE TRANSMITTER	£99.00
Canon LC-5 WIRELESS REMOTE	£199.00
Canon WFT-E2/E2A TRANSMITTER	£199.00

Phone our experienced advisors on

Swindon: Witney: Newbury:

Lines open Monday-Saturday 9:00 am - 5:30 pm

Part-Exchange Welco Lease Rental Availabl (subject to status) Passport Photos Sensor Cleaning Studio Hire Servicing and Repairs

All product genuine UK stock, no grey imports.

P&P Mainland UK £9.00 Stock subject to availability

Cameras For Sale



Nikon D800 £2,039

Available from stock Part-exchange welcome!



Full range of Nikon supplies available

WANTED

High quality photographic equipment



Leica, Nikon, Canon, Hasselblad, Panoramic cameras, Pentax 67 plus

sales@comhightingcanderas.co.uk www.catudio.aatiamaats.co.uk

Excellent Prices Paid

COMMERCIAL CAMERAS

7 High Street, Church Stretton, Shropshire, SY6 6BU Tel: 01694 722202

sales@commercialcameras.co.uk www.commercialcameras.co.uk

MERCHANT CITY CAMERAS

Glasgow's newest photographic and optical store. Based in the heart of the Merchant City, we are proud to offer a superb range of new and used equipment. Check our website for our complete listing.

EF 28-70mm f2.8 L USM £ EF 24mm f1.4 L USM £1 EF-S 17-85mm f4-5.6 IS USM £ EF 85mm f1.8 USM £	099 249
EF-S 60mm f2.8 USM Macro£	279
EF 28-135mm f3.5-5.6 IS USM	
NIKON AF-S 70-200mm f2.8 G IF ED VR£1	099
AF 80-200mm f2.8 ED	
AF 180mm f2.8 ED	
AF-S 18-200mm f3.5-5.6 DX G ED VRII	
AF 85mm f1.8 D	
180mm f2.8 ED Al-S	
35mm f1.4 AI	.449
OLYMPUS OM4 Ti Body£	179
PENTAX LX c/w 50mm f1.4	399
PANASONIC LX5£	249
7-11 Parnie Street, Glasgow G1 5RJ	

0141 552 6823 info@merchantcitycameras.com

www.merchantcitycameras.com

CLASSIFIED

Ace Cameras

Complete camera systems & other items bought for cash. Top prices paid. Call

01225 466975

for a quote.

STEPHENS PREMIER

Leica Premier Dealer

The Norths only dedicated Leica Dealer

www.stephenspremier.com www.webuyleica.com

10 St Anns Arcade, Manchester, M2 7HW 0161 834 7755 or 07939 098435

Camera Repairs

MALCOLM TAYLOR FOR CLASSIC LEICA

SALES & REPAIRS SERVICE

Good stock of used Leica bodies, lenses and accessories available. Fully equipped workshop on premises for repair and service of your classic Leicas, R/F Nikons and Canons including accessories and lenses and also vacuum coating facilities. Request list and details. M8-M9 Bit coding of lense ASK

Upper Lye Farm, Aymestrey, Hereford HR6 9SZ.

Tel: 01568 770542

Studios

Teddington Photographic

Buy and sell used photographic equipment www.teddingtonphotographic.com

020 8977 1064



CHISWICK Camera Centre

Visit our secondhand website for a range of good quality used equipment www.used.chiswickcameras.co.uk

0208 995 9114

We Buy, P/X or Commission Sale equipment

Specialist Repairers

Newton Ellis & Co CLASSIC CAMERA REPAIR **SPECIALISTS**

Tel: 0151 236 1391

Postal service available Repairs to all photographic equipment cameras (classic, modern and digital) lenses, camcorders, binoculars, etc
29 Cheapside, Liverpool L2 2DY
www.newtonellis.com

Camera Fairs

SOUTH LONDON CAMERA fair

Sunday 28th October 2012 Buy, sell or exchange film/digital. Kemnal Technology College. Sevenoaks Way, Sidcup, Kent, DA14 5AA. 10-2 adm £3 early entry 8.30 £10 Free camera check at camera clinic For all enquiries call Patrick Archer on Tel: 01322 224964 www.mppusers.com/camerafair

www.pauls-studio.co.uk

Studio Hire & Model Studio Days. One to One Courses Studio Lighting, Portrait,

Glamour, Nude, Art Nude and More.

Free Model Photoshoot Lottery. 07930 462906

info@pauls-studio.co.uk www.pauls-studio.co.uk



Printing

36 Exposure 6x9.

City Photographic Lab Services APS - 110 - 120 - 35mm

On-Line In-Store Order



£3.50 Extra	
7	APS Film Developing an
9	4" 25 Exposure
9	4" 40 Exposure
9	Transfer to CD at time of
9	120 Film Developing an
9	5x4" up to 15 Exposure

	APS Film Developing and Printing	
	4" 25 Exposure	£7.9
	4" 40 Exposure	
	Transfer to CD at time of processing.	£2.5
	120 Film Developing and Printing	
	5x4" up to 15 Exposure	£8.9
	5x7" up to 15 Exposure	£11.9
	8x6" up to 15 Exposure	£16.9
	10x8" up to 15 Exposure	
	Transfer to CD at time of processing.	£2.5
ř	1-7	CICL-

Prints from Digital - see website www.fujiprolab.co.uk

PETER WALNES

WANTED FOR CASH OR COMMISSION

Digital: Nikon D2H, D2Hs, D2X, D2Xs, D3, D3x, D3s, D60, D80, D90, D200, D300, D300s, D700, D3000, D5000

Canon EOS 1Ds II/III. 1D II/III/IV. 5d I/II. 7d. 30d. 40d. 50d. 350d, 400d, 450d, 500d, 550d, G9, G10, G11, S90

Late high-end Olympus, Panasonic Lumix, Pentax, Ricoh, Sony Leica M8, M8-2, M9, DMR, X1, D-lux 3, D-lux 4, Epson RD1/1s Late high-end Minolta, Sigma, Tamron and Tokina lenses

Film: Alpa, Angenieux, Arca Swiss, Contax, Ebony, Fotoman, Fuji 6X7 up to 6X17, Hasselblad, Horseman, Konica Hexar AF Kinoptik, Leica R, Leica M, Leica copies, Linhof, Mamiya 6 and 7 Nikon, Plaubel, Rodenstock, Rollei, Schneider, Sinar, Toyo Voigtlander Bessa, Zeiss Contarex, current Zeiss Ikon.

Must be in nice condition! Estate sales welcome.

Contact us now for our best price. We can arrange collection for large outfits or high value items. Tel: 01963 371633 Fax: 01963 370719

Email: pwalnes@truemesh.com Website: www.peterwalnes.com Peter Walnes, PO Box 3888, Templecombe, Somerset BA8 0WZ



Accessories

** SPECIAL OFFERS ** CLEARANCE OFFERS ** END OF LINES **

NEW HOYA MULTI-COATED SLIM DIGITAL UV FILTERS 49mm £11.49 52mm £12.45 55mm £13.49 58mm £14.45 62mm £15.49 67mm £16.49 77mm £19.49 77mm £21.48

New KOOD Japanese Optical Flat Skylight or UV Filters 28/30/30.5/34/35.5/37/37.5

nm £19.99 nm £47.50

CLIP-ON LENS CAPS
28, 30, 34, 37mm £2.99 each
5,43,46,48,49mm £3.35 each
55, 58, 62mm £3.65 each
72, 77, 82, 86mm £3.99 each

CLEARANCE PRICES ON enco Digital Circular Polariz nm £11.99 nm £22.99 58mm £19.99 72mm £26.99

LINEAR POLARIZING FILTERS to clear (for Manual Focus only) 52mm and 55mm £3.99 each

WIDE ANGLE LENS HOODS 49, 52, 55mm (rubber) £6.49 58, 62, 67mm (rubber) £7.49 RUBBER LENS HOODS 46, 49, 52, 55mm \$3.99 each 58, 62, 67, 72mm \$5.35 each

KOOD SOFT LENS POUCHES 75x90 £3.49 75x110 £3.99 90x140 £4.49 90x170 £4.99

HARD LENS CASES to clear Small £2.99 Med £3.99 Large £5

LAST FEW SD CARDS 1GB £3.99 4GB £5.99 8GB £8.99

KOOD FILTER WRENCH SET 46/58mm £2.99 62/77mm £3.99 LAST FEW HOYA 40.5mm 85C or 81A to clear £6.99 each

S/H MINOLTA 505si KIT 505si Body, 35/70mm Minolta Zoom, Skylight, Lens Hood, Mini Tripod, Strap and Case £39.95 Part-Exchange Welcome

SECOND HAND BOOKS Indicate Photography 15.99
eative B&W Photography 16.99
actical Landscape Photography 15.99
Many more books check website

S/H COLLECTABLES
OM XA2 & A11 (boxed)
Olympus Trip and Case
Duo-Ensign 2½ B & Case
GB Kershaw (120) & Case
Part-Exchange Welcome

S/H ZENITH EM OUTFIT EM Body, 58mm f2 Lens, Skylight Lens Hood, Ext Tubes, Flashgun, 135mm Telephoto, ER Case, Gadget Bag – the lot - £29.95

Gadget Bag - the lot - x-x-y-y-S/H NIKON AF GEAR to clear on F55 Body excellent on F56 Body excellent 127,50 129,35 129

STRAIGHT FLASHBAR £1.99 L-SHAPED FLASHBAR £2.99

CABLE RELEASES to clear 8" £1.99 10" £2.99 15" £3.99

Screw-in – ideal for flowers, coins and insects £4.99 each 49mm +1, +2, +3, +4

58mm +2, +4 £2.00 POST/PACK SMALL ITEMS

KOOD STEP-UP/STEP DOWN RING 1,000s in stock – tel for details

S/H CANON EOS GEAR to Canon EOS 650 Body Canon EOS Rebel X Body Canon EOS 1000FN Body Canon Body Body Canon EOS 50E Body & Grip Sigma 70/210mm 14/15.6 Canon Off Cam Sync Cord 2 Canon EOS Wide Strap Canon EOS Wide Strap

EOS WING CAP EOS BODY CAP AF MANUAL FOCUS ONLY 28/105mm Zoom £27.50 28/200mm f3.5/f5.6 £29.95 Sigma 28/105mm Zoom Sigma 28/200mm f3.5/f5.6 Sigma 70/300mm f4/f5.6

| Syl TAMRON GEAR | Tamron 70/210mm 14/15.6 | E17.50 | Tamron 85/210mm 14.5 | E19.50 | Clympus Adaptall 2 Mount Canon FTB Mount Canon FTB Mount Polie Adaptall 2 Mount Voigtlander Adaptall 2 Mount States | Classification | Class

S/H EXPOSURE METERS Foden Movie Meter (boxed) Boots KL6 & Case (boxed) EKN-Rotolux & Case Weston Master V & Case £

S/H CAMERA WINDERS

S/H MINOLTA (APS) VECTIS
Minolta Vectis S100 Body
Vectis 25/150mm Zoom Lens
\$\frac{\(\text{\$\cupee}}{24.95} \)

S/H YASHICA 28/80mm f3.9/f4.9 £39 S/H YASHICA 135mm f2.8 DSB £15

New COLOR-RIGHT GEAR to clear Coloright Classic (1 only) Coloright Pro White Balance Filter Kit (2 only) £79.95

67 Manchester Road

Mail Orders by return, ask Tel: 0161 336 4603



MON - FRI 11am - 3.30nm www.ukfiltercentre.co.uk



M34 2AF

Experience Seminars **DVD** Catalogue

Over 20 DVDs in current range **UK** produced training for all photographers The best stocking fillers you can buy

Visit our website to view the full range

Call us on 01487 772804 for a 12 page catalogue



www.experience-seminars.co.uk

www.on-linepaper.co.u



papers - Next da

01892 771245 Email: sales@on-linepaper



CAMERAWORLD CLASSICS

Classic, vintage, antique and collectables!

Nikon

NIKKORMAT EL BODY BLAC	K£120
FM2 BODY	£78
F2S BODY	£300
E2T TITANIHIM	£163



& 5cm f/1.4 £1200.0.0

NIKON F2AS BLACK BODY £650.0.0



BESSA L

£450.0.0

& 12mm f/5.6 HELIAR











ASAHI PENTAX

.....£125 PENTAX K1000 & 50mm F/2.... S/MATIC SP1000 & 55mm F/2 £82 SPOTMATIC SP & SP II S/MATIC SP500 & 55mm £97 H2 & 55mm F/2. £84







OLYMPIIS 35 TRIP £48.0.0



55mm f/1.8 £86.0.0

PENTAX

ROLLEIFLEX

MAGIC II

£255.0.0

CONTAX £267.0.0

FUJIFILM

GSW-690 III

make sure your horizons are straight!

W/65mm f/5.6

COMISSION SALE



ROBOT

JUNIOR

£78.0.0

ROLLEI 35 GERMANY £200.0.0 SINGAPORE £145.0.0

HASSELBLAD

UJIFILM	500CM 25th ANNIVERSARY	KIT
	INC 80mm & 120 Back	£1750
N-690 III	500CM BODY	£300
	EL/M BODY	£125
65mm f/5.6	A12 BACK	£75
OMISSION SALE	A24 BACK	£65
SIMBOIOI OILEE	135mm F/5.6 S/PLANAR	£199
Professional medium for-	135mm F/5.6 S/PLANAR T*	£299
released in 1992. Sporting	250mm F/5.6 Sonnar	£199
de angle 65mm f/5.6 EBC	350mm F5.6 TELE-TESSAR T*	£450
perfect for landscape and	EXTENSION TUBE 55	£30
a built in spirit bubble to	FOCUS LEVERS VARIOUS	£12
our horizons are straight!	PM5 PRISM	£125
our nonzone are suraignu	ACCUTE MATTE SCREEN.	£35
CCOF	500C PISTOL GRIP	£22
£695.0.0	LK500 CORD	£25

Rangefinder!



CARL ZEISS BIOGON 35mm F/2.8... £505 EXTENSION TUBE SET FOR 5CM £75 KGOON BALL HEAD. £65

LEICA IC & 5cm f/3.5 AS NEW! MINT! £3000.0.0

LEICA M8 CHROME BODY

LEICA IIIG BODY **CIRCA 1951** £650.0.0

LEICA III RED DIAL CIRCA 1951 £355.0.0





£1600.0.0







VIEWFINDER

ROSOL

£47.0.0





F1 & 50mm F/1.4 FD	£355
AE1 & 50mm F/1.8 FD	£76
AE1 PROGRAM & 50mm f/1.8 s	£149
EF & 50mm F/1.8 SC	£145
FTB BODY	£79
20mm F/2.8 FD	£165
28mm F/3.5 SC FL	£32
70-210mm F/4 FD	£74
85mm F/1.8 FD	£122
100-300mm F/5.6 FD	£67
135mm F/3.5 SC FL	£35
135mm F/3.5 FD	

CANON 7 & 28mm f/2.8 **CIRCA 1961** £499.0.0

CANON IIB & 50mm f/1.9 SERENAR £1200.0.0 MADE IN

CANON F1 & 50mm f/1.4

£355.0.0











OUR STORES

14 WELLS ST (just off Oxford St), LONDON W1T 3PB

0207 636 5005 E: sales@cameraworld.co.uk

ESSEX	SUNE
HIGH CHELMER SHOPPING	G CTR,
CHELMSFORD CM1 1XB	
T: 01245 255510	



we are now buying vintage & classic photographic eguipment

Have a rummage in your attic and draws and turn those old dusty cameras into cash!

Top prices paid for your 35mm, medium format or any format film cameras, lenses and accessories.

..we also buy those modern digital whizz bang things.

do you have a camera collection?

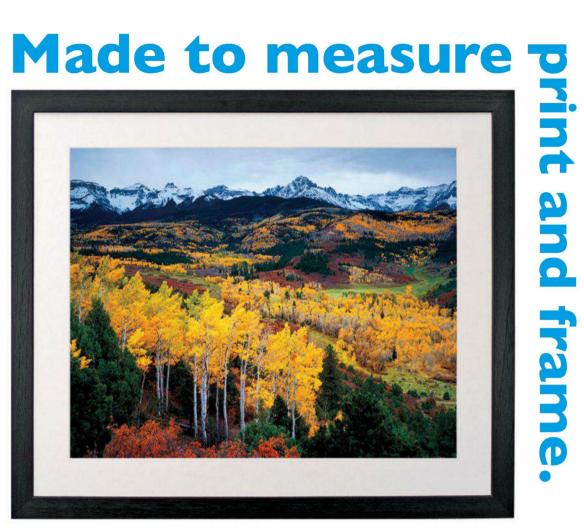
If you wish to sell your whole collection our friendly experts will give you a top valuation. We can collect or arrange a

lt's so easy!

Our team has been buying and selling classic cameras for many decades and you'll find them knowledgeable and courteous.

WHY NOT CALL US ON

01245 255510



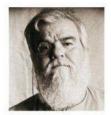
Upload your images using our accurate online preview system and have them professionally printed and framed. Point 101 makes it easy to create gallery quality framed prints, so you can concentrate on your photography.

Visit point101.com or call us on 020 7241 1113.





Photograph © Jack Brauer. Point101 is a member of the Fine Art Trade Guild 2012. Reg. Company 4082575.



ROGER HICKS

As artists, we should recognise that our ideas don't always work, and realise when to stop and explore new ones

'This is why, in your

own photography, you

need to know when to

stop, whether because

the idea isn't working,

or because you're not

good enough to bring

it to fruition (yet)'

THE Rencontres, or 'Meetings', in Arles in the first full week in July (Monday-Sunday) are the biggest gathering of fine-art photographers in the world. You can see more exhibitions in a week in Arles than you will see in a year even in London or New York. There are normally well over 100, under the twin umbrellas of the Rencontres themselves and of Voies Off (a 'fringe festival'), and then there are lots more under neither banner. To quote someone we met there, 'Turn over a stone, and there's an exhibition under it.'

If you are seriously interested in photography, you owe it to yourself to go at least once, though it's addictive and you may find yourself wanting to go again and again. I don't think that my wife Frances Schultz and I have missed a single year in the last decade or more. If you live in the UK, it's a long way away - the best part of 1,000 miles from Calais, depending on the route

you take - but once you're there, it is not (or need not be) expensive. We pay just €40 (call it £32, or \$50) per night in the Hotel Voltaire, for a room with a shower, hand basin and loo en suite; you can walk just about everywhere; and €20-30 will buy you a decent-to-good meal for two, with wine. Of course, you can spend over €200 per night for a double room, and the same again for a meal for two, but you don't have to. You can even camp and live on picnics, if you want. Or a room without private facilities at the Voltaire is €30.

And yet, although the Rencontres are one of the high points of our year, there's always a massive dose of frustration mixed in with the pleasure. In any given year, you'll be lucky if you actually like half of the exhibitions, or if you think that onequarter are really good. In 2012, by common consent a bad year, those figures might well have been halved, or worse: 20% any good, 10% really good. Paradoxically, the worst and most pretentious exhibitions tend to stick in the mind almost as much as the best and most brilliant.

Thus, Frank Hallam Day's work (winner of the 2012 Leica Oskar Barnack Award) was utterly brilliant, as were the Josef Koudelka exhibition,

Gypsies, and Sophie Calle's portraits (and histories) of blind people. But equally, there were plenty of exhibitions that were self-important, lazy, sloppy or incoherent. Sometimes there was a good idea behind them, incompetently executed. Sometimes the idea may have been good, but it was so poorly executed that it was impossible to tell. And sometimes the exhibitions bordered on mental illness. You could see that the photographer had been fascinated by something, to the extent that

they had then completely lost touch with reality.

This is why, in your own photography, you need to know when to stop, whether because the idea isn't working, or because you're not good enough to bring it to fruition (yet). It is in the very nature of creating art that we can always see how it might have been (or might yet be) better. If we are halfway sane - and let's face it, few

artists are much more than halfway sane - then we understand that we need to stop working on it sooner or later. We also need to realise that others may not share our obsessions. Yes, we can produce work that focuses on the banal, or on minute details of surface texture, in the hope that people will project their own reality onto our pictures. Our pictures must, however, have something that makes them worth looking at in their own right. Otherwise, our prospective audience might equally well project their own reality onto wallpaper, or a pebble, or a newspaper (shades of mental illness again). The importance of Rorschach's celebrated ink blots, widely used in psychological testing, is that they remind us of things. But if a picture reminds us of nothing but its banal self, there is no incentive to project anything onto it.

In other words, an artist needs to know when to stop work on a given series, and to go and do something else. This is why I have always hated the saying, 'Winners never quit, and quitters never win.' If you really believe this drivel, you'll just go on doing something pointless when you really ought to stop. In other words, you've already lost. You're just too stupid to realise it. AP

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 OSU Telephone 0203 148 4138 Fax 0203 148 8123 Email amateurphotographer@ipcmedia.com Picture returns: Telephone 0203 148 4121 Email appicturedesk@ipcmedia.com

Subscriptions

Email ipcsubs@quadrantsubs.com. Telephone +44 (0) 844 848 0848.

One year (51 issues) UK £140.45; Europe/Eire £162.50; USA £198.45; Rest of World £236.90.

Test Reports

Contact OTC for copies of camera test reports published in AP. **Telephone** 01707 273 773.

Advertising

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SEI OSU. Telephone 0203 148 2516 Email mark rankine@ipcmedia.com

Classified telephone 0203 148 2929. Fax: 0203 148 8158 **Display telephone** 0203 148 2516. Fax: 0203 148 8158 Inserts call Innovator on 0203 148 3710

Editorial team

Editor	Damien Demolder
Editor's PA	Christine Lay
Deputy/Technical Editor	Mat Gallagher
Art Editor	Mark Jacobs
Production Editor	Lesley Upton
News Editor	Chris Cheesman
Deputy Art Editor	Sarah Foster
Deputy Production Editor	Breandan Maguire
Designer	Antony Green
Technical Writer	Richard Sibley
Senior Sub Editor	Oliver Cotton
Technical Writer	Tim Coleman
Features Writer	Oliver Atwell
Photo-Science Consultant	Professor Robert Newman
Studio Manager	Andrew Sydenham
Picture Researcher	Paula Benn

Special thanks to The moderators of the

AP website Andrew Robertson, Chris Cool, Fenris Oswin, Henry Rogers, lisadb, Nick Roberts, The Fat Controller Contributors Rosie Barratt, Chris Gatcum, Gemma Padley

Advertising team

Advertising Director	Mark Rankine	0203 148 2516
Deputy Advertisement Manage	r Julia Spencer	0203 148 2508
Senior Display Sales Exec	Simon Gerard	0203 148 2510
Display Sales Exec	Richard Mann	0203 148 2637
Area Manager Midlands & North	Rob Selvey	01922 412 720
Classified Sales Executive	Tom Costa	0203 148 2929
Display Ad Production	John Jones	0203 148 2671
Copy Chaser	Kumu Vithlani	0203 148 2645

Marketing and promotions

Senior Marketing Manager	Estelle Hicks-Bennett	0203 148 4321
Online Manager	Karen Sheard	0203 148 4943
SPI Administrator	Nadine Thomas	0203 148 4326

Inserts Innovator Telephone 0203 148 3710

Repro Camden Town Typesetters Ltd Telephone 0208 523 6700
Printed in the UK by Wyndeham Group

Distributed by Marketforce, Blue Fin Building, 110 Southwark Street, London SE1 OSU. **Telephone** 0203 148 3333

Publishing team

Group Magazines Editor	Garry Coward-Williams
Publishing Director	Alex Robb
Managing Director	Paul Williams
Chairman and Chief Executive	Sylvia Auton

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. PM Media or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium, WHEIHER PRINITED, ELECTRONIC OR OTHERWISE Amateur Photographer is a registered trademark of IPC Media OIPC Media 2012 Amateur Photographer (incorporating Photo Technicus & Camera Weekly) Familia manuteur photographer (incorporating Photo Technicus & Camera Weekly) Familia manuteur photographer (incorporating Photo Technicus & Camera Weekly) Familia mateur photographer (incorporating PhotoTechnicus is published weekly) (SI issues per vera) on the Luesday preceding the cover date by IPC Inspire, part of IPC Media, Blue Fin Building, ID OS outhwark Street, London SEI OSU. Distributed by Marketiores (CIK) Lot, Blue Fin Building, ID OS outhwark Street, London SEI OSU. Distributed by Marketiores (CIK) Lot, Blue Fin Building, ID OS outhwark Street, London SEI OSU. Distributed by Marketiores (CIK) Lot, Blue Fin Building, ID OS outhwark Street, London SEI OSU. Distributed by Marketiores (CIK) Lot, Blue Fin Building, ID OS outhwark Street, London SEI OSU. Distributed by Marketiores (CIK) Lot, Blue Fin Building, ID OS outhwark Street, India or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. Ihis magazine must not be lent, Sold, which is one of damage to unsolicited photographs and manuscripts, and product samples. IPC Media or damage to unsolicited photographs and manuscripts, and product samples. IPC Media or damage to unsolicited photographs and manuscripts, and product samples. IPC Media or damage to unsolicited photographs and manuscripts, and product samples. IPC Media Incorporation





The latest NEW PRODUCTS & SPECIAL OFFERS

For even more new products and special offers, visit www.ParkCameras.com/AP

NEW

LOW PRICE

Nikon D600

Take your photography to another level.

From true wide-angle to supertelephoto, the 24.3-megapixel FX-format sensor delivers incredibly detailed images across the camera's broad ISO range.

Weather-sealed to the same degree as the professional Nikon D800 & lightweight, the D600 is the perfect way to capture the full perspective.

Body SRP £1,955.99 Lens sold separately

Now only £1,638.99 **FREE** Nikon Crumpler backpack worth £79.99!

Canon EOS 650D

Brilliance made easy

Start your journey with the innovative EOS 650D, a powerful 18.0 MP camera with DIGIC 5 technology that inspires creativity and lets you capture great photographs & Full HD movies with

Shooting movies like an expert has never been easier thanks to the 650D's fully featured HD Movie function.

Body SRP £799.99 Lens sold separately

Body only £589.00

NEW

LOW PRICE

irchase the EOS 650D and get a

free Photography

training voucher worth \$100!

+ 18-55mm IS II | + 18-135mm IS £649.00

Samsung NX20 + 18-55mm

Share life in perfect detail

The NX20 Smart Camera's ultra-sensitive 20.3MP APS-C CMOS sensor delivers amazing detail for professional-quality photography. Purchase between 18.10.12 & 09.01.13 and

claim £100 cashback and a Free Samsung 7" White Tablet!

Cashback

Only £799.00



Performance concentrated

Sturdy enough to travel anywhere and powerful enough to handle any situation, the D7000's range of advanced features will satisfy any photographer ready to further their skills

Only £859.00

Pentax K-30 + 18-55mm WR

High-resolution, true-to-life image reproduction.

Featuring a newly designed, simplified weather-resistant construction, these zoom lenses offer excellent reliability in various outdoor applications especially in rain, fog and mist.



Only £569.00*

Pentax K-5 II + 18-55mm WR

Stay obsessed: Great just got better.

The K-5 II's high resolution sensor, highly advanced autofocus system and accurate shake reduction system coupled with its weather sealed coldproof design ensure that this camera is worthy of fixation.



See web for price

SONY

NEX-F3 + 18-55mm (Black)



If you're looking for DSLR-style results with less to carry, the NEX-F3 compact system camera from Sony makes 'bigcamera' picture quality refreshingly accessible.

Save \$181

Our Price £299.00*

Add a spare Sony NP-FW50 battery for only £64.99

*Price includes £50 cashback if bought between 17.10.12 & 16.01.13. You pay £359.00 and claim £50 from Sony UK.

FUJ!FILM

X-Pro 1 Black - Body Only



For the discerning photographer who lets nothing stand in the way of quality, the Fujifilm X-Pro1 offers superb build quality, fast-aperture interchangeable lenses and the look and feel of a modern classic. Save €260

Our Price £1,169.00

Visit us instore or call 01444 23 70 60 for some great offers!

Canon

PowerShot S100 Silver



The PowerShot S100 uses Canon EOS sensor know-how and the latest DIGIC 5 processor to deliver exceptional images even in low light. With an f/2.0 lens, RAW and GPS this is an expert compact with impact. Save €160

Our Price Half price DCC-1450 Soft

Panasonic

Panasonic Lumix LX5



The DMC-LX5 packages an f/2.0 LEICA DC VARIO-SUMMICRON lens with 24mm wide-angle and 3.8x optical zoom. High sensitivity is made possible by the highly acclaimed 10.1 megapixel CCD found within the LX5. Save \$220

Our Price £239.00

Don't miss out! Limited time offer now back in stock

£249.00* Case when bought with Canon PowerShot \$100 silve

PARKCameras

Tel: 01444 23 70 60 www.ParkCameras.com/AP

York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT

Join, Follow, Tweet & Watch us on













digital redefined

XSERIES

With groundbreaking technology, classic design and brilliant optics, Fujifilm's X Series redefines digital. Pure photography. Pure joy.





SPI STUDENTS REVEAL THEIR BEST SHOTS

Transform your ocockabny

With the School of Photographic Imaging SP PHOTOGRAPHIC INCLUDING From this top tips Panning Action & sports

Still life

Landscapes

Composition

White balance

Tones

And much more



At the heart of the image



Lexar Professional





UDMA 7

Why do many of the world's top professional photographers insist on Lexar® Professional memory cards in their DSLRs?

It's all about performance and reliability. For example, the Lexar Professional 1000x CompactFlash® card maximises the number of shots taken before the buffer fills as well as clearing the buffer much faster - so you can get back to shooting.

All Lexar Professional memory cards are:

- Guaranteed to meet the minimum speed stated
- Tested in over 800 cameras for compatibility
- Backed by Lexar dedicated professional support
- And include Lexar Image Rescue® 4 software

Transform your photography

With the School of Photographic Imaging



Welcome







Photographer

Editorial team

Edited & written by Lesley Upton
Design Antony Green and Mark Jacobs
Production Lesley Upton, Breandan
Maguire and Oliver Cotton
SPI administrator Nadine Thomas

Cover image: Phil Hall

IPC INSPIRE

Free with the 27 October 2012 issue of Amateur Photographer, Not to be sold separa





When the School of Photographic Imaging was launched back in 2000, little did anyone at AP know that it would be such a success. At that time there was just one course, the Foundation in Photography, that was aimed at film and digital camera users of beginner and intermediate level. Fast forward 12 years and thousands of students have transformed their photography through one of AP's four courses. As well as the original Foundation in Photography, students can now improve their skills through the Foundation in Digital Photography, which is aimed at those new

to photography or digital cameras, the Diploma in Digital Photography, for those who want to get the best from their digital camera, or the Foundation in Digital Imaging Techniques, for those who want to learn how to improve their images on the computer.

So whatever your level of expertise, AP has the course for you to help take your photography to the next level. Knowledge is power, so the saying goes, and in this supplement we aim to show you how you can empower yourself to produce images that you can be proud of. **Lesley Upton, supplement editor**

4. Road to success

With two young children and a career as an employment lawyer, Laura Farnsworth thought a photography course was out of the question – until she discovered the SPI Foundation in Digital Photography. She tells her story

7. My best shot

Rachel Alita Bass explains why her shot of Buckley is her favourite image from the Foundation in Digital Imaging Techniques

8. 50 top tips

Find out what you'll learn if you enrol on one of the SPI courses as we list tips 1- 17 that cover topics from sharpening to staging an exhibition

11. Going for gold

Completing the SPI course was just the start of what has been a highly successful photographic journey for Gill Golding, as she explains

15. My best shot

Having completed the Diploma in Digital Photography, Andy Barr chooses his best shot from the course

16. 50 top tips

Tips 18-34 cover subjects such as flare, composition and panning to retouching, still life and photographing buildings

19. My best shot

Val Kressman chooses the best shot from her Foundation in Digital

Imaging Techniques course. Her tutor described it as 'excellent'

20. 50 top tips

We've tips on how to photograph people, use white balance, take landscape images and check exposure in tips 35-50

22. My best shot

Rhys Parry picks a great shot of his son as his favourite image from the Foundation in Photography course



At the heart of the image



Road to success

As a lawyer with two young children, **Laura Farnsworth** thought the chance to study a photography course was out of the question – until she discovered the **SPI**. She tells her story

LAURA Farnsworth loves photography — other people's photographs, that is! 'I gaze at images of beautiful landscapes and marvel at the ability some photographers seem to have of capturing someone's personality in a simple portrait, but I've never been able to capture a moment or the feel of a place quite like some others can,' she says. 'I've done a bit of travelling and been to some interesting places, but I've come back with some pretty uninspiring pictures. And I've always found that very annoying. However, things began to change when I started SPI's Foundation in Digital Photography course.'

Until Laura started the SPI course, she had used only a digital point-and-shoot camera, and never used anything other than the automatic settings. 'If I ever took a good photograph, it was usually down to

luck rather than my own creativity,' she says. 'By the time I had my second baby, I was fed up of taking badly composed pictures of my children and decided it was time to learn to take better ones. I was on maternity leave at the time, looking after a young baby and

Below: 'I used a wide aperture for this as the light was fading,' says Laura. 'I really liked the pinks of the sunset. If I took this again, I would have placed the surfer a little more off-centre' Sony Cyber-shot DSC-HX1, 1/80sec at f/3.2, ISO 125

toddler, so I assumed that a photography course was out of the question because it would be too difficult to attend a regular class. Instead, I bought a few photography books and magazines and hoped I'd pick up some tips in that way. It was while looking through Amateur Photographer that I saw the SPI course advertised. It looked perfect, because I could do it in my own time at home, without needing to attend a class, and the Foundation in Digital Photography covered everything I needed. I liked the idea of being able to upload images and modules to my tutor at my convenience, and the course seemed like good value for money, too.'

Laura then treated herself to a new digital SLR, read the manual from cover to cover and started the course 18 months ago. 'I'm really enjoying it,' she says. 'Every module has been a challenge and I've learned so many new skills. I've struggled to find time to practise them, but I genuinely don't think a day has gone by since starting the course when I haven't looked at a scene and considered how I would try to capture



Left: 'I used a wide aperture to blur out the tealight holders in the background." says Laura. 'I positioned myself in such a way so that I caught the reflection of the swimming pool' Canon EOS 600D, 1/320sec at f/4, ISO 100

Below: Laura took this image for module 1 the theme was 'action'. I used the continuous shooting mode and a fast shutter speed to capture the seeds,' she says Sony Cyber-shot DSC-HX1, 1/640sec at f/4. ISO 125

an image of it with my camera. I'm now much more confident and have a far better understanding of my camera's settings and how to use them in order to achieve the results I want.'

The mix of technical and creative exercises is one of the aspects of the course that Laura loves. 'My favourite module was about the use of aperture and shutter speed,' she explains. 'My sons had a great time one camping holiday when I asked my husband to push them around at speed in a wheelbarrow so that I could practise my panning technique, and using a wide aperture to blur the background has added a nice creative touch to portraits and close-ups.

'The module on exposure has probably had the most impact on my photographs. Before starting the course I had no idea what white balance was. Now I can't imagine taking a photograph without first checking that I'm using the right white balance setting – the difference it makes to an image is amazing. I also like the fact that the course covers digital editing; there are exercises on improving sharpness, colour and tone, and I've now managed to rescue some of the badly exposed pictures I took before I started the course."

Now working on her last module, Laura has six months to finish it. 'That sounds like a long time, but it will go very quickly and as a busy working mum I have really appreciated having three years to complete the course,' she says. 'My family and friends have noticed an improvement in my photographs and I've printed some as birthday and thank-you cards. I still have a huge amount to learn, but I'm hoping that with more practice and probably another course I might have a better eye for composition. That's the bit I

now find the hardest - some people seem to have it naturally, but I'm having to learn it.

'The course has taught me to look at things from different angles and perspectives. Some of the simplest tips have made the biggest impact on my images. For example, lying on the ground, or at eye level when taking pictures of pets or children, rather than standing up, brings so much more life to an image and using leading lines and the rule of thirds add interest and depth.

I've also started to take pictures of the little things that capture the feel of a place or a holiday, such as the warm setting sun reflecting off a wine glass, long shadows on a balmy evening, a child's sandy bottom, a dog's paw prints in the sand.

'I've enjoyed this course so much that once I've finished it, I plan to start another one. I'm interested in the Foundation in Photography next – I like the look of the focus on creativity and composition.

Find out more by visiting www. spi-photographycourses.com or call us on 0203 148 4326



Transform your photography

Join AP and WDC experts **Damien Demolder**, **Nigel Atherton** and Photoshop guru **Philip Andrews** for a full day of photographic instruction and fast-track photographic inspiration at the fantastic Blue Fin Building on the South Bank, London SE1. Learn insider secrets from our award-winning editorial teams and photo experts to motivate and inspire you to take better pictures. Gain invaluable knowledge from other delegates' achievements and challenges during our popular photo-critiquing sessions throughout the day, with demonstrations to show key techniques. Plus, Philip Andrews shows you how to use Photoshop and Lightroom to enhance your images

Highlights include: Exposure, Street photography skills, Learning to use Levels properly, Editing raw, Metering, Photoshop skills, Composition, Lightroom skills, Framing, Marketing your images, DSLR video techniques, Critique session advice

To be held on Friday 16 November 2012 in the Blue Fin Building, 110 Southwark Street, London SE1 OSU

Itinerary

- Welcome registration Tea/coffee
- Brain vs camera Be better than your metering system
- 11.15
- Brain vs camera Q&A Presented by Damien Demolder
 Creative composition Presented by Nigel Atherton
 Tips for shooting DSLR video Presented by Nigel Atherton
- 11.45 Tea & coffee break
- Lighting Natural light Presented by Damien Demolder Lighting Studio light Presented by Andrew Sydenham 12.00
- 12.35
- Lighting demo Q&A
- 13.15
- 14.15 **Every image needs Photosho**

How you can use Lightroom and Photoshop to carry out essential edits

- Every image needs Photoshop Q&A Presented by Philip Andrews
 Make cash from your photos
 Presented by Matt Golowczynski and Michael Topham

- Final Q&As to the panel and audience photo critique session
- Chat with the experts over a glass of wine

How to book your place

EMAIL us at spiadmin@ipcmedia.com with the words '16 NOVEMBER MAR' in the subject line. Please include your name, address and telephone number. POST a cheque for £120, made payable to 'IPC Media Ltd', to Estelle Hicks-Bennett, SPI Seminar, Room 08-E4-05, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 OSU.

PLEASE INCLUDE YOUR NAME, ADDRESS, EMAIL AND TELEPHONE NUMBER

Call 0203 148 4326/21 to pay by card

Premium Series SDHC UHS-I memory card **WORTH £13.99** for every delegate

Lexar



ONE-DAY

SEMINAR

FRIDAY 16

NOVEMBER

Price £120 per person

Price includes: All talks/Q&As, course notes, welcome tea & coffee, lunch, glass of wine, goody bag

Places are not confirmed until receipt of payment. Tickets are non-refundable but they are transferable



Canon EOS 450D, 18-55mm, 1/60sec at f/5.6, ISO 400

My best shot

Rachel Alita Bass

Two years on since completing the SPI **Foundation in Digital Imaging Techniques**, we ask Rachel to choose her favourite image from the course

RACHEL, 32, confesses on her website that she is 'slightly obsessed with animals', and recently left a career in international business to become a dog trainer. She has enjoyed taking photographs for around 12 years, and while on a trip to Japan in 2004 bought a Sony compact camera. A year later, while

backpacking – and deciding to live on the other side of the world for a couple of years – her interest in photography grew and she found herself wanting to experiment.

'I couldn't leave my camera behind no matter where I was going,' she says. 'I bought my first DSLR in 2008, and while I am still getting to know it, I haven't looked back since.

'This past year has been focused on building my portfolio and website (see www.rachelalita.com). I've learned how retouching and editing images can play such a huge part in the enjoyment you can get from taking a great photograph. It has also taught me how valuable a tool it can be when wanting to take photography that step further.

'I am lucky enough to have worked on a couple of freelance photography jobs and also a couple of weddings. I would not have been able to offer suitable images had it THE
SCHOOL OF
PHOTOGRAPHIC IMAGING
– in association with Nikon –
is one of the largest and most
vibrant photographic
education communities
in the world

not been for what I learned through the SPI Foundation in Digital Imaging Techniques course.

"I chose this image as I found this part of the course (playing around with tones and colours selectively) the most enjoyable – and because it is a photograph of my handsome cat Buckley!"

Call 020 3148 4326 or visit www.spi-photography-courses.com. Quote 'TYP' for an extra 5% discount

50 top tips

Want to know what you'll learn if you enrol on one of the SPI courses? We've provided a taster of 17 top tips on these pages, with 17 more tips on pages 16-17 and 16 tips on pages 20-21. Find out how you can enrol on page 18

1 SHARPENING

Remember that sharpening is a destructive process which, while appearing to improve an image, actually removes detail from the original file. The right amount of sharpening is what you can get away with - too much and the image is destroyed. Too little is nearly always better than too much.

Diploma in Digital Photography

2 COLOUR

If you have time and are shooting at leisure, it can be a good idea to purposely leave something suitable for white-balance sampling in a picture. Try shooting one picture with a grey card in it, then remove the card and shoot another picture. On the computer, take a sample from the grey card in the first shot and apply the same custom settings to the second image. If the card is small and in a suitable place, it can be cloned out afterwards. Diploma in Digital Photography

3 COLOUR & SHAPE

The colours in your pictures can be exaggerated, de-emphasised or changed altogether by using filters over the lens. A polariser can increase the saturation of existing colours, and effects filters can be used to add colour where there was none. For example, a grey, lifeless sky can be livened up using a grad filter, which is coloured at the top and clear at the bottom. Depending on the colour of the filter you use, you can make the sky any colour you like. But making it look realistic is another matter entirely, as you don't get many purple skies over Britain. A blue grad will make a blue sky bluer, but it will also make the clouds blue. Grad filters are best for enhancing or dramatising existing colours, say, at dawn and dusk.

Foundation in Photography

Learning to look is an important skill – as important a technique as any other in the photographer's arsenal. How do we learn to look? Well, for a start, give yourself the opportunity. Do you walk around with your mind full of outstanding bills, your job and your kids? Well, stop for a minute and start looking. Start to consciously explore what you see and make an internal commentary on what you are looking at. Every scene contains a multitude of textures, colours, tones and movement, so what is it that you notice most? Foundation in **Digital Photography**

5 LENS POWER

Shooting from up close with a wideangle lens exaggerates perspective, while shooting from far away with a long lens compresses perspective. Foundation in **Digital Photography**

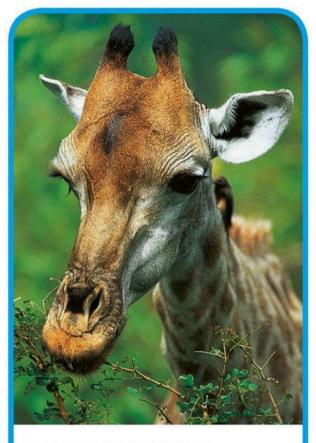
To ensure that your image is sharpened correctly, you'll need to first think about how your image will be reproduced, how many pixels a detail consists of, and then how different it has to be from its direct neighbour before it is regarded as a detail or line. It is important to realise that sharpening can spoil, as well as improve, an image.

Foundation in Digital Imaging Techniques

7 PIXELS

No doubt when you bought your digital camera or scanner, one of the important considerations was the number of pixels (megapixels) or resolution (pixels per inch) provided. However, did you realise that by cropping your image after you have captured it you could end up throwing away millions of those expensively acquired pixels? Use only half the image you shot in a print and you will have thrown away half of your investment. Foundation in **Digital Imaging Techniques**

The rule of thirds is one of the easiest compositional rules to understand and put into practice. This involves mentally dividing your frame up into thirds, vertically and horizontally, taking care to place significant points along such imaginary lines (see right). **Foundation in Digital Photography**



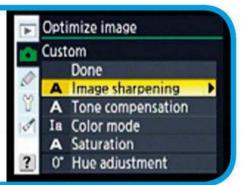
9 NATURE & WILDLIFE

By far the easiest way to practise your wildlife photography is to choose a location where you are guaranteed to find some animals – and where you can be sure they won't run away. This means a visit to a zoo, safari park or animal sanctuary. Foundation in Photography



10 SHARPENING

Most digital cameras have red, green and blue-sensitive pixels arranged in a grid on the sensor. Before the light from the camera's lens reaches the sensor, though, it is slightly unsharpened to ensure that each point of colour in the subject reaches a pixel, or combination of pixels. that are sensitive to that colour. However, this results in the image being less than 100% sharp. To correct this, we can sharpen the image in-camera or later when editing. Foundation in Digital Imaging Techniques



11 NATURE & WILDLIFE

Ordinary multi-purpose zoom lenses such as the popular 28-80mm and 80-200mm are fine for occasional nature pictures, but if you decide to take wildlife photography seriously you'll eventually find them limiting. Specialised lenses are the way to go. Unfortunately, these are expensive - in fact, you will probably need to spend more on lenses than on cameras. If cost is a factor, it's worth considering the second-hand market for at least part of the kit.

Foundation in Photography

12 DIGITAL BASICS

Raw files are very flexible and can stand a lot more processing than either JPEG or TIFF files. Due to their size, raw files will slow down your camera's frames-per-second speed and will not allow you to shoot as

Find out more by visiting www. spi-photographycourses.com or call us on 020 3148 4326. many images in a high-speed sequence. You will not fit as many raw images on your memory card as you will JPEGs, but you will get more raw files on the card than you will TIFFs. Diploma in Digital Photography

14 EDITING

Adobe Photoshop Elements provides an excellent explanation of choices for colour settings. In essence, we can select a colour space that optimises colour either for our computer screen (sRGB) or one that optimises colours for print (Adobe RGB 199). You have to decide which your priority is. If you select Adobe RGB, your computer will attempt to show you what the colour might look like the final print. But, in fact, those colours will be slightly less vivid on screen than they appear in the final print. Set the colour space to sRGB and your computer will show you the colours fairly

accurately, but restrict the intensity of tone and colour to less than your printer can reproduce. Foundation in **Digital Imaging Techniques**

15 WHITE BALANCE

If you leave the tungsten setting on and shoot outside in daylight, you will find that your pictures take on a heavy blue tint. **Diploma in Digital Photography**

16 EXHIBITION

When creating a portfolio or presentation of images, each picture should be selected not only on its individual merits but also with consideration to how it works with other pictures. You should consider colour relationships, and how one will sit alongside the other. For example, a photograph that has its focal point on the right works better placed opposite an image with its focal point to the left. Foundation in

Digital Photography

17 SELECTIONS

Selections are so central to image editing that the tools to do it are usually placed right at the very top of any toolbox. Simply put, making a selection allows you to alter one area of your image without changing a neighbouring part. It also allows you to create as well as correct, for example, to combine images in a photomontage.

Foundation in Digital Imaging Techniques



13 BLACK & WHITE

Toning and staining with a single colour, or with multiple colours, can enhance black & white images by creating added atmosphere. The

difference between toning and staining is that toning alters the colour of the grey tones, while staining affects only the base paper colour. A toned image shows a sepia subject on white paper, while a stained one has a grey subject

on sepia-coloured paper. The difference is that a toned image has a white base and coloured greys, while a stained one has neutral greys and a coloured base.

Diploma in Digital Photography

Launched At Photokina -Pre-Order From MIFSUDS

CANON EOS 6D Your entry into the full-frame world

A 20.2-megapixel DSLR featuring a full-frame sensor and compact design. Ideal for portrait photography and travel, offering tight control over depth of field and a large choice of wide-angle EF lenses.

Full-frame 20.2-megapixel sensor • Tough, lightweight construction
 Max ISO 25,600 (expandable to ISO 102,400) • 11-point AF sensitive down to -3EV

Full-HD video • GPS records your location

Wi-Fi file transfer and remote control

Body only £1799





CANON Powershot G15 The fast, bright expert compact

Equipped for serious photography, the compact PowerShot G15 boasts a bright f/1.8-2.8, 5x zoom lens, fast AF and a high-sensitivity Canon CMOS sensor for capturing superior photos and Full HD movies. • Bright f/1.8-2.8, 28mm, 5x zoom Canon lens

• 12.1 MP CMOS • HS System with DIGIC 5 • 4-stop Intelligent IS • 7.5 cm (3.0") LCD • OVF

Front Dial
 Full Manual
 RAW
 Full HD movies
 HDMI-CEC

Quick auto focus
 Smart Auto and Face ID

HDR mode • Range of accessories

£539

NIKON D600 Smallest and lightest FX-format model

• Image-processing engine EXPEED 3, the same as used for the D4 and D800 series, realizes superior high-speed processing performance. ● Wide ISO sensitivity range ISO 100 to 6400* at normal setting. Expandable to ISO 50 equivalent or ISO 25600 equivalent. ● Approx. 0.13 s start-up time and approx. 0.052 s shutter-release time lag. ● High-speed continuous shooting at approx. 5.5 fps. ● Newly developed glass pentaprism optical viewfinder with approx. 100% frame coverage that enables a grid line display. ●SD memory card double slots compatible with high-speed SDXC and UHS-I. ● Approx. 921k-dot, wide-viewing angle, 8-cm (3.2-in.) LCD monitor. ● Multi-area mode Full HD D-Movie. ● Virtual horizon that detects both "pitching" and "rolling" directions.

Compatible with

D600 Body only £1647

the WU-1b Wireless Mobile Adapter (optional) that enables remote shooting and transmission of images to a smart device

Exchange

The Fujifilm X-E1 is a 16MP compact system camera with a 2.36-million-dot EVF, fast auto-focus and a built-in flash. Other features include in-camera raw conversion, a range of

film simulation modes, multiple exposure and panoramic shooting modes, a number of auto bracketing options and Full HD video recording capabilities. Featuring the same Fujinon XF lens X mount as the X-Pro 1, the Fujifilm X-E1 is compatible with the three current XF lenses available, with two more arriving in 2012 with five more to come in 2013.

Also launched at Photokina was the 18-55mm f2.8/4 OIS R 'kit' lens. This features a manual aperture ring and a linear motor. The 'bright' aperture range is the best of any current standard zoom.

X-E1 Pro Body only £749X-E1 Pro + 18-55mm f2.8/4 OIS R

We are happy to reserve new & used stock for customers planning to visit. Prices are based on current stock at time of compilation October 10th 2012. Prices are subject to change without notice so please check availability to avoid disappointment. We keep the website updated daily (Mon-Fri) - latest prices on-line. E&OE.

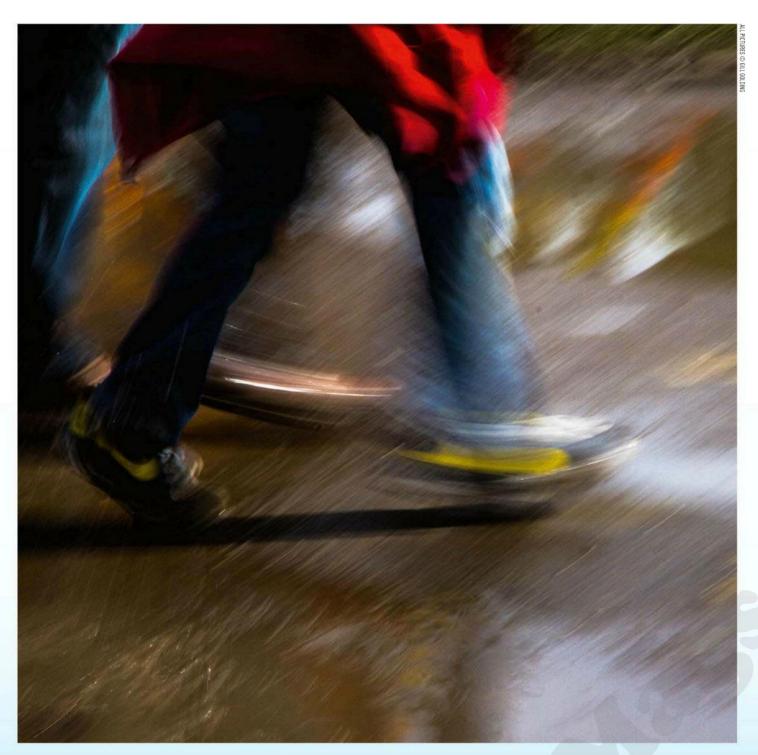




Email - info@mifsuds.com www.mifsuds.com 27-29, Bolton Street, Brixham. Devon. TQ5 9BZ.

PHONE LINES OPEN

N 10am - 1pi SHOP OPEN



Going for gold

Completing the SPI course was just the start of what has been a highly successful photographic journey for **Gill Golding**, as she explains

IN 2010, Gill Golding decided it was time to leave teaching and try something new. Having previously only ever taken occasional holiday snaps, she set about trying her hand at photography. 'I spent the first year snapping every day for a 365 project and joined a local creative photography course where I learned some basics about camera settings and a lot about creativity,' she says.

Gill soon realised that she really needed to work on her basic photography skills if she was ever going to produce anything she would be happy with. 'I wanted to understand as much as I could about camera settings, and how to approach different types of subjects, so I joined the SPI Foundation in Photography,' she says.

'Whizzing Along'. **Having covered** shutter speeds and panning in the course, Gill took time out to practise her new-found skills Canon EOS 7D, 15-85mm, 1/15sec at f/25, ISO 100

Student images Gill Golding

'I chose the SPI because, after researching, I decided that if a course is linked to a magazine of such status, I would not be making a huge mistake and wasting money. I made the correct choice. I liked the fact that I could submit modules online, and the offer of discounted software was a plus point.

'I enjoyed the course immensely. Initially, I was anxious about sending in the first module. However, I was pleasantly reassured when I received the feedback. From then on, and in liaison with my tutor, I decided to submit a module per month, which meant I would spend a month on each skill. By choosing this approach, I became very confident with the skills I was learning, and not only did I manage to complete and submit the images required for each module, but I also tried out some creative approaches and compositions for fun.'

Gill says that once she had mastered the camera skills within the first few modules, with metering being hardest, she thoroughly enjoyed working through the elective modules. 'I chose Buildings and Structures,





Above: Gill is interested in urban regeneration and took this shot of King's Cross in London Canon EOS 7D, 15-85mm, 1/160sec at f/16, ISO 200

Left: 'Dreams and Reality' was taken as part of Gill's **Macro and Close** Up module Canon EOS 7D. 100mm macro, 1/100sec at f/8, ISO 200

Right: Gill took this shot as part of her 'Another Side of Brighton' project Canon EOS 7D, 100mm macro, 1/200sec at f/2.8, ISO 200

Far right: 'For this photo, I wanted to make sure the textures and shapes were as sharp as possible, so I concentrated on using a small aperture,' says Gill Canon EOS 7D, 15-85mm macro, 1/80sec at f/16, ISO 400

Macro and Close Up, and Landscape,' she explains. 'I chose things that I knew would be challenging, and I wasn't sure whether I would cope with buildings and structures. However, I discovered a love of architectural photography and learned that I love using shapes, patterns and designs. For example, in the image taken at the De La Warr Pavilion (top right), I used a longer focal length to compress the scene and concentrated on the curves.





I also learned that I love macro photography. I thought I would love landscapes, but found that I prefer urban landscapes. I took the 'Dreams and Reality' image (far left) at Brighton Marina. The scene represented something about dreams, but with the inclusion of the nail, reality also.'

As many people who sign up with the School of Photographic Imaging have full-time jobs, students have three years to complete their chosen course, although Find out more by visiting www. spi-photographycourses.com or call us on 0203 148 4326 Gill completed hers, including her personal project, within ten months. 'The course tutor was superb and the detailed feedback was where the real value of the course lav.' she adds. 'There was plenty to read that included suggestions for further development, and each month, along with the module I was working on, I would try every suggestion made. This was the equivalent of having a proper tutorial and is what really made the course. I still read some of the feedback

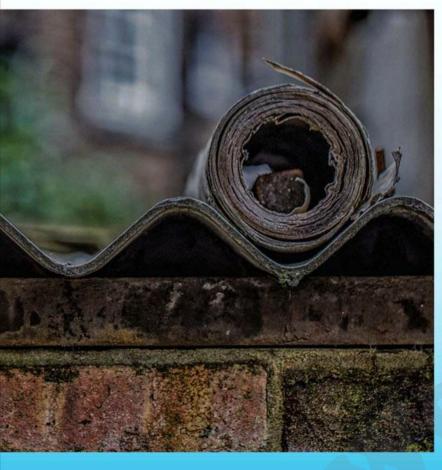
when I want to return to a subject.'

After completing the course at the end of May this year, Gill knew that she wanted to concentrate on more project work/narrative. 'Towards this end, I set up a small meet-up group in Brighton called Photo Projects (www.meetup.com/photoprojectsbrighton), where photographers support each other in the development of project work,' says Gill.

Having recently completed the International Urban Photography Summer School at Goldsmiths University in London, Gill has begun a project on urban regeneration. She enjoyed the work so much that she is now preparing her portfolio and is in the process of applying to Goldsmiths to do an MA in Photography and Urban Cultures. 'I hope I am accepted,' she adds.

Over the years, Gill has been influenced by the work of various photographers. 'I find Edward Burtynsky's oil work incredible and disturbing, while Markéta Luskacová's street work is full of emotion and inspires me,' she says. 'I'm fascinated by Jeff Wall's staged photos and I like Maja Daniels' work, as she covers some very interesting subjects within her projects and I like her link with sociology. Finally, I would love to own Robert Frank's book The Americans.

Gill sees her future as being very much about urban photography and the development of projects/narrative linked to research. 'Alongside that I like to take photos of things I see and these are the photographs where I can be as creative as I like,' she adds. 'I still have much to learn and am looking forward to continuing the journey."





ANIED NO

We want your good quality cameras and lenses -

CANON - NIKON PENTAX - SONY PANASONIC **LEICA - OLYMPUS** MINOLTA CONTAX **BRONICA** -ETRS, SO, GS & RF HASSELBLAD, **MAMIYA** -645, RB, RZ, 6/7, TLR PENTAX -645MF / AF, 6X7 **LARGE FORMAT**

WE BUY FOR CASH **PART EXCHANGE OR COMMISSION SALE**

Collection can be arranged. contact us at info@mifsuds.com or ring 01803 852400

Make full frame your next move...



Canon **EOS 1DX** body only



Canon Canon EOS 5D EOS 6D MKIII body only

body only



Nikon body only



Nikon D600 body only



body only **D800E** ne body only 349

Nikon

D800





All prices correct at time of compilation 11th October 2012, E&OE

for... Manfrotto

Please

see our

website





Plus a huge selection of accessories, batteries, binoculars, books etc

Mail Order:

Email - info@mifsuds.com www.mifsuds.com 27-29, Bolton Street, Brixham. Devon. TQ5 9BZ. PHONE LINES OPEN SHOP OPEN







Nikon D3S, 24-70mm, 1/40sec at f/3.2, ISO 250

My best shot

Andy Barr

Having completed the **Diploma in Digital Photography**, we ask Andy to choose the best shot he submitted during the SPI course

ANDY is a 65-year-old heritage operations manager for London Underground. He became seriously interested in photography about eight years ago. 'Buying a new DSLR gave me the impetus to learn, and both the Foundation in Digital Photography and Diploma in Digital Photography courses were

the perfect media for this,' he says. 'I think they are splendid value.'

Andy's photograph was taken from the rooftop of the London Underground Headquarters on New Year's Eve. 'I had been taking pictures of fireworks for a number of years, with mixed results,' he says. 'However, as a result of

undertaking the course, I was able to plan the image, compose the framing and make the picture more effective. The strength of the course is that it allows individual parts of photography to be considered by separating each of the elements.

'I made hardly any changes to this photograph in Photoshop,' Andy adds. 'The only small change was to crop the final image slightly. Similar images had suffered from burn-out on the face of the clock tower due to the comparative brightness of its lit face compared to its surroundings.

'I took a couple of earlier shots, but they did not produce the strength I wanted in the image. However, by carefully analysing where I had gone wrong I was able to see what changes needed to be made to the framing, exposure and particularly the ISO. My previous knowledge of photography was inadequate to give me that knowledge, but thanks to the courses I had a strong foundation in the elements of composition and technical competency.

'My tutor was a hard taskmaster, but perfectly correct in his judgements. For this image he commented: "The buildings on the skyline are nicely silhouetted, the London Eye and the fireworks work together, and the image of Big Ben is the final touch to this iconic image. You saved the best till last!"

Call 020 3148 4326 or visit www.spi-photography-courses.com. Quote 'TYP' for an extra 5% discount

50 top tips

Want to know what you'll learn if you enrol on one of the SPI courses? We've provided a taster of 17 tips on these pages, plus 17 more tips on pages 8-9 and 16 tips on pages 20-21. Find out how you can enrol on page 18



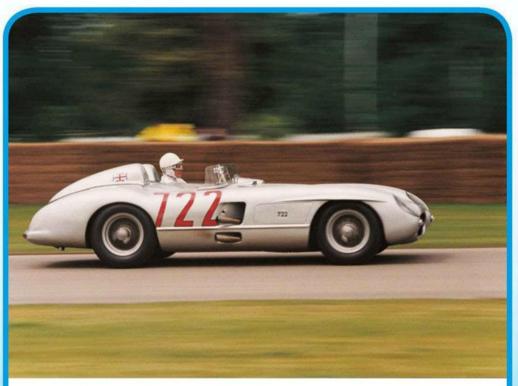
18 BUILDINGS

Artificial lighting on the exterior of many buildings can make the shapes and angles of some modern structures look even more alien. Use a few odd camera angles of your own to emphasise this.

Foundation in Photography

19 DIGITAL BASICS

In-camera processing is fine for small pictures, such as 5x7in, but for anything larger – particularly for your best work – leave the processing for your computer software. Diploma in Digital Photography



Even with a slow shutter speed we can render a moving subject sharp by panning - following its movement as we make the exposure. It's a technique that requires some practice to carry out smoothly and it's best to use a tripod and a telephoto lens. Follow the action through your

viewfinder before you take your shot and then, when the subject is where you want it, gently press the shutter button while continuing to follow the action. You might need to take dozens of pictures to get a successful one so don't give up after a few attempts. Try different shutter speeds to vary effects and with subjects moving at different speeds. Foundation in Digital Photography

21 STILL LIFE

The big problem when photographing glass objects is reflections. If the subject is empty or contains only a clear liquid, you should light it from behind. A backlight will define the edges and any designs with a black line, and bring highlights to areas that need to sparkle. For a less sparkly image, illuminate a light background rather than the subject. Light will bounce back towards the camera and pass through the subject, defining its shape with delicate light and shade. For bottles containing dark liquid, try lighting from above, using a pair of white reflectors on either side to form catchlights down the bottle's sides. A carefully placed reflector can also be used to throw light back onto a label if necessary.

Foundation in Photography

22 LENS POWER

One of the things to consider when buying a fixed-focal-length or zoom lens is the aperture range. If you want to take pictures under low-light conditions, or of fast-moving subjects, a fast lens with a large aperture is useful. These lenses are expensive, but allow you to shoot in up to a quarter of the light that a standard model requires.

Foundation in Digital Photography

23 RETOUCHING

Aside from cleaning your DSLR's sensor by hand (not for the faint-hearted), there is little to prevent the odd speck of dust from appearing in your images. Also, if the camera doesn't have a built-in dust-removal system, such as CCD-shift, which vibrates the sensor at high speed to rid it of any undesirables, you will need to use one of the tools in your image-editing software to clean it up. The same will be true if you scan prints or film.

Foundation in Digital Imaging Techniques

24 ACTION & SPORTS

Being close enough is only part of the equation when choosing your shooting spot for action and sports. Watch out for distracting backgrounds. Some crowd distraction can be minimised by using a shallow depth of field, but it is best to have as clear a background as possible. This will help your subject stand out.

Foundation in Photography

The great thing about JPEGs is that they don't take up much room. If you want to get as many images on your memory card as possible, this is the format to select in the menu when it comes to saving pictures. The JPEG format compresses the information in your images to make the file size shrink so you can shoot more pictures. The images are also easier to move around, from the memory card to the computer or to send as email attachments, for example

Diploma in Digital Photography

26 FLARE

Flare occurs when sunlight or a highly reflective light enters your lens. We call it non-image-forming light and it can make a real mess of your images. To avoid flare, always try to use a lens hood. It might only be very mild flare that you are experiencing. but it will take the edge off your images and you might not realise what the problem is.

Foundation in Photography

27 EDITING

Photographs for use on the internet are best saved as JPEGs and image-editing programs allow you to adjust the level of compression of images as they are saved. In this way, you can save a version of your original file not only with pixel dimensions suited to a screen, but also with an appropriate level of compression.

Foundation in Digital Photography

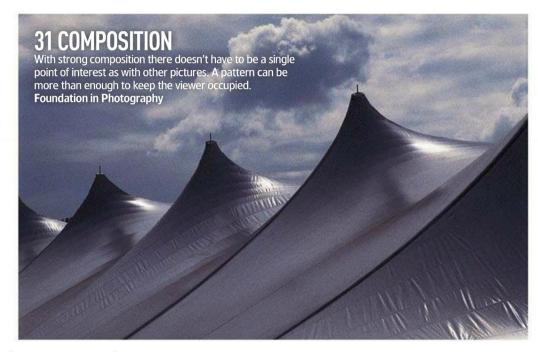
28 QUALITY

Your camera's picture quality menu may offer several degrees of sharpening and you should take identical pictures at each setting to see just how they look. Different settings will suit different subjects and conditions.

Foundation in Digital Photography

29 COLOUR

Generally, if a picture feels too warm it needs red and/or yellow removing. In doing so, you add blue and cyan. If the shot looks too cool, you remove cyan and blue, thus



adding red and yellow. If it is too pink, you need to add green, and if it is too green you add magenta. Diploma in **Digital Photography**

32 TONES

Colour casts occur when, for a variety of reasons, a single colour casts a veil over all the other colours of an image. Recognising when the light you take your picture in might cause a problem and adjusting your camera's white balance is a more effective

route to correcting colour than trying to fix it in your image-editing software.

Foundation in Digital Imaging Techniques

33 COMPOSITION

Use lines to draw the eye to the subject, not out of the picture. Avoid lines and patterns that lead out of the shot or in the opposite direction to the intended subject. Often lines that stretch horizontally can form mental barriers to the viewer's entry into the picture.

Foundation in Photography

Find out more by

spi-photography-

courses.com or call

us on 020 3148 4326.

visiting www.

30 COLOUR & SHAPE

Often, the best way to draw attention to the shape of an object is to eliminate from the photograph

all its other properties, leaving only the subject's outline to tell the viewer what it is. The most effective way to achieve this is to light the subject from behind. Foundation in Photography



A camera needs to ensure that the tones in your picture reflect those in the original scene and it uses various devices to ensure a correct exposure. An incorrectly exposed image will be either too dark (underexposed) or too light (overexposed). In the program (Auto), shutter priority and aperture priority modes the camera will take care to get the best exposure it can by automatically selecting a combination of settings.

Foundation in **Digital Photography**



mprove your photography

Digital photo courses for all levels Apply now

Offer on Photoshop CS6 Extended

Our exclusive deal with Adobe allows our students to purchase CS6 Extended for £190.80*





'I started with the SPI Foundation in Photography in 2009 and learned so much from this course. I always look forward to getting feedback from my tutors and I am currently completing the Foundation in Digital Imaging

Techniques course.' Ross Mackenzie

DIPLOMA IN DIGITAL PHOTOGRAPHY

- Working with tones: Levels and Curves
- Contrast control
- Using white balance
- Black & white techniques, toning and staining
- Working with colour

COURSE

FEES ONLY

- Retouching and sharpening
- Sizing, printing and storing

Diploma in

digital photography

FOUNDATION IN PHOTOGRAPHY

- Winning composition
- Making landscapes with impact
- Expert metering techniques
- Shooting striking portraits
- Mastering still life
- Depth of field control
- Controlling flash
- Wildlife and nature photography
- Using colour
- Sports and action shots
- Choosing the right lens



FOUNDATION IN DIGITAL IMAGING TECHNIQUES

- Size and crop a digital image
- Adjust tones, correct colours and convert your images to monochrome
- Use the selection tools to adjust certain areas of your images
- Remove dust and scratches from precious photos
- Banish redeye forever
- Sharpen your images
- Create an archive to safeguard valuable pictures



FOUNDATION IN DIGITAL PHOTOGRAPHY

- Viewpoint and composition
- How to use your camera's program modes
- All about lenses
- Sharpening your image
- Formatting, sizing and printing
- ISO, flash, exposure and white balance setting
- Basic image editing



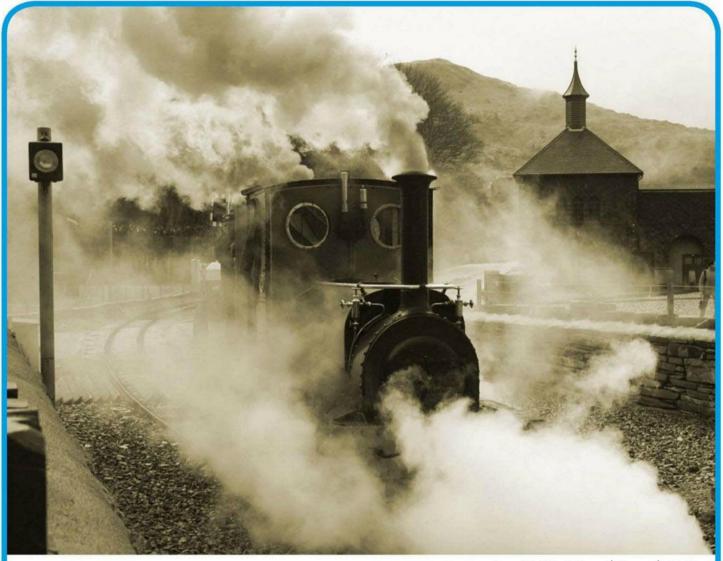
Call **0203 148 4326** or visit **WWW.SPI-PHOTOGRAPHY-COURSES.COM**Please quote **'TYP1012'** for an **EXTRA 5% DISCOUNT**







This price is a special rate for those who do not qualify as a 'full-time' student in order to obtain a discounted ve



Canon EOS 350D, 17-70mm, 1/125sec at f/7, ISO 200

My best shot

Val Kressman

We ask Val to choose the best shot from her SPI **Foundation in Digital Imaging Techniques** course. Her tutor described it as 'excellent'

VAL IS a retired computing lecturer in further education who started taking photographs with a film camera before the 'digital revolution'. 'However, digital photography has made it possible

for me to broaden my scope, and I enjoy landscapes, street photography, architecture and photographing the railways and industrial archaeology in the area of Wales where I live,' she says. 'I felt the SPI Foundation in Digital Imaging Techniques course would give me the skills I need to edit my photographs – and it has. I enjoyed the course as its flexibility suits my lifestyle. The feedback and suggestions from my tutor were very helpful.'

Val's chosen photograph was taken at the LLanberis Lake Railway in Snowdonia, North Wales. 'I liked the steam and the movement in the picture,' she says. 'My original photograph contained more of the surroundings, but I have cropped it to concentrate on the train and the steam. I felt a

monochrome version would give an effect similar to the era when the slate mines were working, and the SPI course gave me the necessary skills to do this.'

Val's tutor thought her image was excellent, adding, 'This conversion works very well, and the scene really suits the treatment. I think the monochrome version is more interesting than the colour one and it makes the image seem older than it is. The only thing I would consider is cropping the image to remove the person on the right and making the train slightly larger in the frame.'

Call 020 3148 4326 or visit www.spi-photography-courses.com. Quote 'TYP' for an extra 5% discount

50 top tips

Want to know what you'll learn if you enrol on one of the SPI courses? We've provided a taster of 16 tips on these pages, plus 17 more on pages 8-9 and 17 tips on pages 16-17. Find out how you can enrol on page 18

35 WHITE BALANCE

As the daylight setting on a camera is balanced for the average type of daylight we get in mid-morning and mid-afternoon on a clear sunny day, shots taken early in the morning and late in the afternoon will be slightly warm, while those shot at midday will be a little cool.

Diploma in Digital Photography

36 BUILDINGS

It is generally accepted that buildings should not be photographed flat on, unless they have some special feature of symmetry that is best shown in this way. A building photographed directly from the front will look flat, rather like a stage set.

Foundation in Photography

37 EXPOSURE METER

There are times when your camera's exposure meter will be fooled by the tones

in the scene that you are photographing, and expose either too little or too much. This happens because the exposure meter in the camera is designed to correctly expose an average scene. Any scene that contains a range of tones that are generally too light or too dark will be made average by the camera. This means that a snowy landscape or a black cat could both be rendered grey in a photograph. Foundation in **Digital Photography**

38 SIZE & USE

Interpolation is the process of enlarging or enhancing by the insertion of extra data derived from assessment of surrounding data values. Interpolation should be carried out before, rather than after, sharpening, otherwise the sharpening artefacts will be made larger, too. If possible, interpolation should be the first thing you do in postprocessing, although this does create a larger file with which to work.

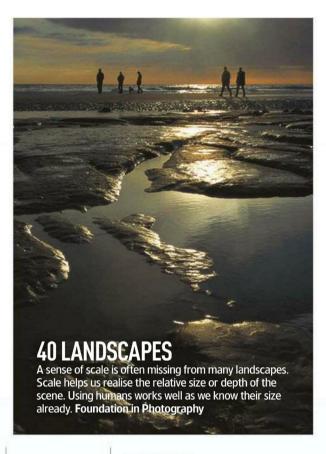
Diploma in Digital Photography



39 PHOTOGRAPHING PEOPLE

When you shoot people in their own environments, let them get on with what they usually do. Direct a little if

necessary, to see their face or what they are doing, but mostly leave them alone. Foundation in Photography



41 TONES

The Levels adjustment allows us to alter the brightness and contrast in an image with far greater control than the basic Brightness and Contrast tool. The main advantage is that we can alter the brightness of an image without affecting the richness of the shadows. Foundation in Digital **Imaging Techniques**

42 LANDSCAPES

The only time a dull sky is an asset is when you are making a feature of its flatness. In a very simple composition you can place a single object, such as a tree, onto the background of an overcast sky. If you are making a point about the weather being terrible, this sort of sky will back you up.

Foundation in Photography

Resampling creates a new image that is either bigger or smaller by sampling the pixels you already have and then adding or subtracting from the number of pixels. At the same time, it tries to keep your image looking as much as possible like your original picture. This resampling is also known as interpolation. We need 300 pixels for every inch to make a good-quality print, but what if, at the size we would like to make our print, we have, say, 200 pixels per inch? Resampling allows us to add those extra pixels. However, if you resample too much, your picture will consist of mainly interpolated pixels and the image quality will suffer

Foundation in Digital Imaging Techniques

44 WHITE SUBJECTS

When photographing a white subject (see right) remember to give it at least 1 extra stop of exposure. Try to bracket between 1 and 2 stops to be safe.

Foundation in Photography

45 STILL LIFE

There are two good starting points for food photography: a camera angle that is very slightly higher than the level of the food or a shot from straight down from above.

Foundation in Photography

46 EXPOSURE

The precise colour of the light around us alters depending on the source of that light. If we take daylight as our norm, then we can describe candlelight as having a warmer and more orange tone, fluorescent light as being slightly green, and the light we might experience on a cloudy day as being cooler or having a slightly blue hue. The camera's white-balance settings ensure that colours are faithfully reproduced when illuminated by a range of light sources.

Foundation in Digital Photography



47 RETOUCHING

The Healing tool is an excellent way to remove dust spots and particularly hair marks, scratches on scanned film, or folds and rips in scanned old prints. This tool is especially good for mending line-like faults as it does not copy as the Cloning tool does, but attempts to blend the fault with tones and colours from the sampled area, as well as to some degree with the area surrounding the fault. **Diploma in Digital Photography**

Find out more by visiting www. spi-photography-courses.com or call us on 020 3148 4326.

48 SELECTIONS

Feathering the selection gives it a soft edge, enabling any changes that we make to that selection to more subtly blend into the unchanged areas. In other words, it makes our changes less obvious, so if you find adjustments you make are obvious, you might consider feathering your selections by a greater amount. Foundation in Digital Imaging Techniques

49 LENS POWER

It is tempting, because of the ease of editing a digital image, to capture too much of a scene in one picture and then enlarge the bits we really want later. This is not recommended, as not only are we throwing away precious pixels, but we can also achieve pretty much the same thing with a zoom lens while we are taking the pictures. One other issue you should be aware of is that, as you zoom, you magnify movement as well as your subject. This can lead to the creation of a blurred image. So always use the highest shutter speed you can when using longer focal lengths and, if possible, use a tripod or support your camera on a stable surface. Foundation in Digital Photography





Canon EOS 550D, 42mm, 1/250sec at f/5.6, ISO 100

Rhys Parry

After buying a digital SLR, Rhys enrolled on the SPI Foundation in Photography course. This is his favourite shot

RHYS is a musician/tutor in music technology at a further education college in Bangor, North Wales. He had always taken photographs at birthdays, Christmas and during holidays, but didn't take

photography seriously. 'After breaking my compact camera, I found out about DSLRs that took great photos and HD video,' he says. 'I decided to buy a Canon EOS 550D and enrol myself on the Foundation in Photography in 2011.

'I have enjoyed working on the modules, and learning about the technical and creative side of photography. The course has given me the knowledge and confidence to go out and take different photographs, and to try new things. The tutor feedback has always been very constructive and a great help.'

Rhys's best shot is a photograph of his son Siôn Rhys, which was used for Module 10 - People and Storytelling. 'I'm happy with the outcome of the shot,' says Rhys. 'Siôn's expression always puts a smile on my face. We must have

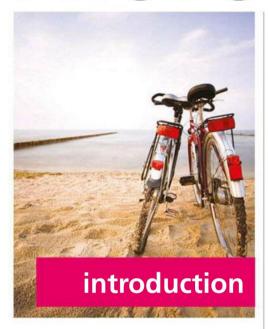
been clowning around and joking at the time.

'Technically, I think it has worked well, although not all of the white background is totally blown out. This was due to the lack of space in the room that we were using. Working on this shot gave me more confidence in using flash and it opened some new doors to what could be done. Buying a softbox was a great move, and for this shot I used I used a Canon 580EX II Speedlite on quarter power in a softbox in front of the subject, plus a Canon 430EX on quarter power pointed at the white background.

Call **020 3148 4326** or visit www.spi-photography-courses.com. Quote 'TYP' for an extra 5% discount



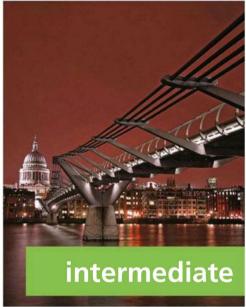
PHOTOGRAPHY courses



Whether you have just bought a camera or have owned one for a while but want to progress beyond the 'Auto' setting, these courses are perfect for you!

- Digital Compact / Bridge Camera
- Introduction to Digital SLR

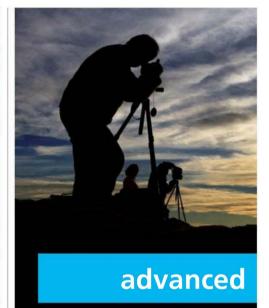
1 Day Courses start from just £119



If you already understand your camera settings, such as Aperture priority & ISO but want to go to the next level, our Intermediate range of courses go a stage further!

- Intermediate Digital SLR
- Studio
- City Tours

1 Day Courses start from just £119



Already a fairly experienced photographer but want to progress in a specialist area? Any of our advanced photography courses, will be ideal to enable your progression.

- Advanced Digital SLR
- Wedding Photography*
- Birds of Prey*
- 1 Day Courses start from just £119
- * Specialist courses charged at different rates

NEW!!

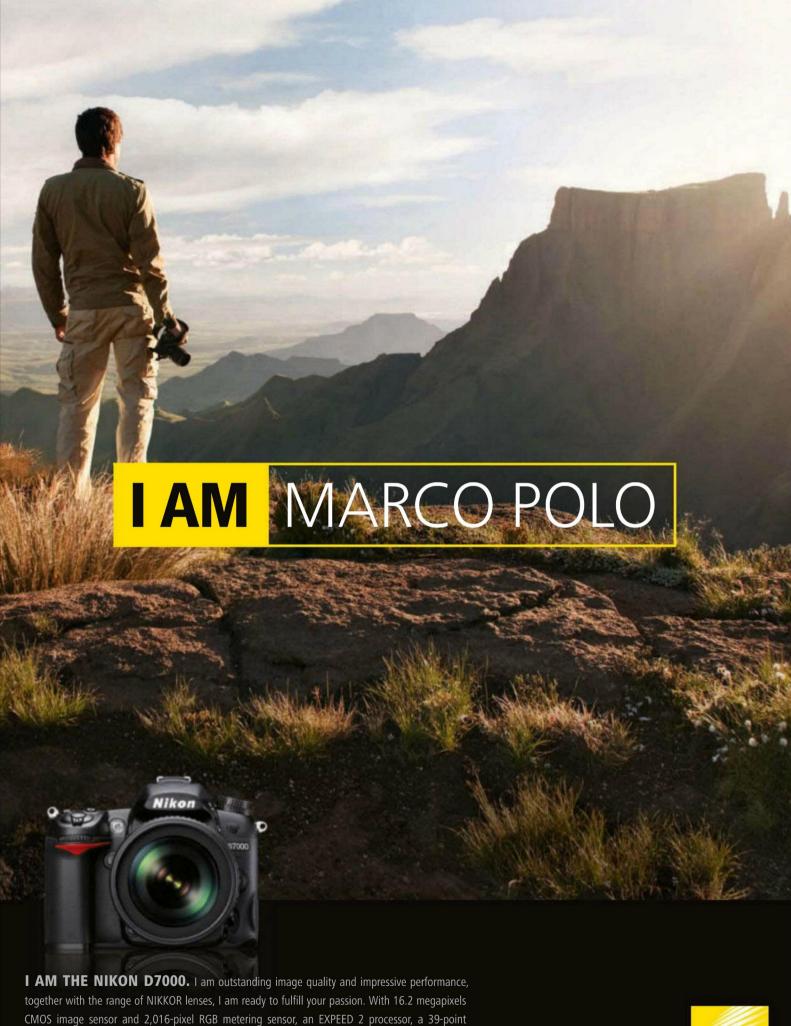
Experiences

We now have a selection of **NEW** experience courses including Safari days, Macro animal & Big cat days!



Available at our Centres of Excellence Belfast, Birmingham, Bristol, Edinburgh, London Oxford St, London New Oxford St, Manchester

Visit www.jessopsacademy.com for more details or call **0116 232 6265** to book your place





AF system and full HD movie recording. I am a new era of creativity. www.nikon.co.uk